£1
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BRITISH PAINTING

Plate 1.

National Gallery.

Mansell.
EDMUND BUTTS.
John Bettes.

[*Frontispiece*

BRITISH PAINTING

BY
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LONDON
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TO MY MOTHER

"The other object and end of education, besides the augmentation of learning, is augmentation of enjoyment, and I am sure that this is a point of view too constantly lost sight of by those who take advantage of the merits of education."

"I say then that so far from a little knowledge being undesirable, a little knowledge is all that on most subjects any of us can hope to attain, and that, as a source not of worldly profit, but of personal pleasure, it may be of incalculable value to its possessor."

THE RT. HON. A. J. BALFOUR.

FOREWORD

The title "British Painting" has been chosen in preference to "British Painters," because an attempt has been made to deal with the scope and quality of work done by British artists, rather than with incidents and anecdotes taken from their biographies. The aim of the writer has been, not only to show the relation between the work of an artist and the time in which he lived, but also to trace the connection between phases of painting and those which preceded them. Many books on Art have a tendency, not only to isolate one period from another in the History of Painting, but also to isolate it from the Social and Political History of the country concerned. It may be felt by some that in this volume too much space has been given to general history; the writer is aware that her effort is but an attempt and far from an achievement.

In a so-called "first book on Art" the aim has been to suggest interests common to painting and other arts, interests that may be enjoyed to an extraordinary extent even by those who do not go far in the study of History of Art.

The scope of various Arts must of necessity be diverse, but, without one usurping the peculiar functions of another, there is a certain unity in the unavoidable interlocking of the Arts. The recognition of this unity can be a stimulus to further study. The writer believes that many who, through lack of knowledge, feel incapable of giving reasons for their likes and dislikes in regard to pictures might be able to justify their preferences if they realised something of the similarity of cause and effect in the artistic appreciation of painting, poetry, and music. Even a moderate knowledge of pictures is in itself a blessing, but as a point of contact with more enlightened minds it can be of immense worth in human intercourse.

The writer is indebted to the Right Hon. A. J. Balfour, M.P., for permission to quote remarks of his that were made in connection with reading. These two passages have a very real significance, too, if applied to the enjoyment derived from a knowledge of pictures.

People who feel no need for self-expression in terms that painting can offer may yet enjoy an increased capacity to appreciate that in life or nature which provokes picture-making in others, and may enjoy the added power to criticise justly the accomplishment of others. If this attempt to bring the joy of pictures as a living force into the experience of others than professional students of Art has any

success, it will be due largely to the illustrations that it has been possible to include.

Grateful thanks are offered to all those who have given permission for the reproduction of pictures in their possession; in particular, the Lord Chamberlain (Plate 21, copyright of His Majesty the King), Baroness Alice de Rothschild (Plates 10, 13), Lord Leconfield (Plate 26), the City Art Gallery of Manchester (Plates 36, 37, 46), the City Art Gallery of Leeds (Plate 43), and the Governors of the Manchester Whitworth Institute (Plates 19, 28, 32); also to Mr. Edward Ertz and Mr. T. C. Horsfall, who rendered valuable help in connection with some of the illustrations, and to Miss Helen Gaskell, who photographed the stained-glass window by Burne-Jones.

No thanks could be an adequate expression of gratitude for the sympathetic help and criticism so generously given by Miss Margaret Fairburn, who read the manuscript at a time when she could ill spare her energies from her own strenuous work.

It was thought best, at the time of completion in 1917, not to include the work of living artists; and though publication has been unavoidably delayed until now, it has been decided to adhere to the original plan, to end with a survey of Art as it was at the outbreak of war.

BOURNEMOUTH,
January 1920.

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Pictures ascribed to the National Collections—the National Gallery, the Tate Gallery, the National Portrait Gallery—are not always on exhibition at the gallery to which they are allotted.

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BRITISH PAINTING

CHAPTER I

INTRODUCTORY

THE connection between the beginning of a people's art and its religion is not often far to seek. In the case of England, in the centuries following the Norman Conquest, the artistic feeling of the country found its expression in architecture, and though frescoes and paintings were certainly made, the fame of England's Art is almost entirely in the wonderful buildings which came into being before the close of the sixteenth century.

Even a cursory survey of the history of our country during these five hundred years discloses at once the fact that, with scarcely an exception, every reign was disturbed by some variety of civil war—rebellions of Barons or Commons, by border wars against Scots or Welsh, or both—and that, above all, the resources of the country were constantly drained by wars in France. It is worthy of note that

in France also, artists of significance are rarely found before the end of the sixteenth century.

So that in the years when Italy, Germany, and Flanders were producing their most illustrious painters, England and France produced none. After the Conquest, William's ecclesiastics were Normans, and through them came the introduction of Norman architecture into England. A few years later the first Crusade developed intercourse with the Continent, trade increased, the standard of Western civilisation was raised, learning was stimulated. The revivals in the form of religious orders spread to England too; and as the monks made for themselves abbeys, the styles of the buildings gradually developed, and out of the sturdy robust Norman work grew the exquisite and delicate Gothic: a fitting type of the loftiest and highest aspirations of the reforming monks. Climate and natural facilities or difficulties have always had their influence on the buildings of a country, and we find in the South, with its clear atmosphere and brilliant sunshine, buildings tended to have small window space, and consequently large wall space, for which fresco painting proved a suitable decoration. In contrast to this, in the North, as in England, the tendency was for window space to be ever on the increase in the evolution of successive styles in Gothic Architecture. Thus the wall space became less and less, and as the wall space was

diminished, it had of necessity to be strengthened by every possible means, so that, were the climate suitable for wall paintings, little scope remained for it. Buttresses, columns, and every device for gaining structural security usurped the place of painted decoration, and the ornament tended to be confined to structural beauties in the fabric itself. The natural craving for colour found satisfaction in the gorgeous stained glass which filled the traceried windows—and in the brilliantly coloured woodwork of the roof, screens, and furniture.

Even in early wall paintings, the pictures were supplementary to the subject of the coloured windows, and as the latter were increased in size, the decoration on the walls gradually lost its pictorial character, and was replaced by patterns and diaper work, either geometrical or floral in some scheme of colour planned to enhance the effect of the stained glass.

Every reform has its reaction, and as the zeal and ardour of the monks cooled during the advance of years and discipline became lax, then the few more earnest minded broke away to found a new order. In Italy the founding of the orders of St. Francis and St. Dominic gave a decided impetus to Art, for the unlearned were taught through pictures—pictures of the life of Christ and the Saints and pictures of doctrine and virtues personified.

In England the teaching of the unlearned was rather

through the miracle, mystery, and morality plays, and these living pictures of the stories of the Bible are a parallel to the wall pictures of Italy.

The translation of the Bible into the language of the people was another reason for the language of pictures not receiving the encouragement which it found in so high a degree in Italy.

The monasteries became the schools for the nobility, and here manuscripts were copied and collected. Thus we come to the second form of art for which England is famous. The writing and illuminations of these hand-wrought books are unrivalled—and this craft gave rise to the growth of miniature painting in which England stands first. In Florence we can see the development from miniature painting to fresco in the work of Fra Angelico and his pupil Benozzo Gozzoli. In England the illuminations in manuscript developed, with much less to be unlearned, from the miniature in the sense of a minute illustration in a book of hours or other volume to the miniature in the sense of a portrait in little—until the very word has come to stand for the size of the painting; and its derivation from the Latin *minium* —the favourite red of the illuminator—is apt to be forgotten.

The illuminated illustrations in manuscript volumes can be studied at the British Museum; there is a fourteenth-century *Apocalypse* which has miniatures

with the figures admirably drawn in outline and slightly tinted, on grounds of dark blue and red, to express praise and adoration and prayer. A poem by Thomas Occleve shows an illustration of the author presenting his work to Henry V. A metrical Life of St. Edmund King and Martyr, made for Henry VI, has numerous miniatures, which are intensely interesting for their representation of contemporary costume.

The portrait miniature, apart from purposes of book illustration, seems to have been used early in the fifteenth century. The Buccleuch Collection of miniatures contains a fine example in the style of illumination. The subject is Henry VIII in his thirty-fifth year; the head and shoulders are enclosed in a circle, which leaves four spandrels within the square frame. This border, beyond the round blue background to the head, is done in the favourite red, decked with a design of angels in gold. It is an excellent example to show the origin of the miniature portrait which developed so notably during the reign of that monarch.

In Italy there were all the old masters breaking free from the Byzantine method, learning through their passionate desire to paint not only the spiritual and emotional, but also the actual and real—the old masters following each other in so rapid a succession of genius, that by the time of the Renaissance

Florence was equipped with such perfection of technique, and such charm of style, that all the demands made upon her in the pursuit of beauty could be instantly fulfilled by her own artists. In fact her wealth of artists was so great that she could spare them for the needs of other cities, and the influence of the Florentine school was wide indeed.

In England, for the various reasons indicated, there was no rise of a school of painting; and so after the centuries of warfare and unrest, while Plantagenets followed Normans, and were in their turn followed by Yorkists and Lancastrians, no native artists of repute were ready to respond to the call for artistic production which came with the more peaceful and prosperous days of the Tudors.

The fall of Constantinople had barred the overland trade routes to the East, and voyages of discovery followed in natural order. Columbus discovered America, Cabot rounded the Cape of Good Hope. The discovery of the new route to India diverted the trade of Eastern Europe to the West; thus England, with Holland, Spain, and Portugal, became one of the great trading nations, and consequent wealth accrued. In this century the invention of printing and the revival of learning spread a desire for culture.

By the beginning of the 1500's happenings had

combined to result in the wish for the work of artists, and the wealth with which to gain it. In the reign of Henry VIII such a love of display was exhibited that it is small wonder that foreign artists of repute were attracted to London to give of their best to the wealthy patrons of art, to supply the want for paintings on a grand scale in which native artists of the day were not skilled.

CHAPTER II

FOREIGN AND NATIVE PAINTERS

I

AT THE COURT OF THE TUDORS AND STUARTS

Jan de Mabuse (1470–72—1533)—Hans Holbein (the Younger) (1497–1543)—John Bettes (1530 ?–1573 ?)—Antonio Moro (*c.* 1519–1576)—Federigo Zucchero (1543–1609)—Nicholas Hilliard (1537–47—1619)—Isaac Oliver (? –1617)—Peter Oliver (*c.* 1594–1647)—Paul Vansomer (*c.* 1576–1621)—Cornelis Jansen (Johnson) (1593–*c.* 1663)—Daniel Mytens (? –1656)—Sir Anthony Vandyck (1599–1641)—Sir Peter Paul Rubens (1577–1640)—William Dobson (1610–1646)—George Jameson (1586–1644)—John Hoskins (? –1664)—Alexander Cooper—Jean Petitot (1607–1691)

Flanders had a flourishing school of painting in the fifteenth century. Her wealth was great, times in the main peaceful, the guild system brought to a pitch of perfection. It is highly probable that Mabuse, a Flemish artist, visited London and painted for Henry VII.

In Flanders had originated the use of oil-colours, which were largely employed on the altar-piece in which the church painting was concentrated. With Gothic architecture it became the custom to reserve

the pictorial decoration for the altar-piece, and from these panels developed the school of portraiture and interiors for which Flemish art is famous. The house-proud, money-proud people found satisfaction in the glorification of their homes in this way. The newly acquired prosperity in England found a happy expression in the work of the artists of this nationality, and the British pride of ancestry was specially pleased by the prominence given to the portrait.

Henry VIII, " bluff King Hal," direct, outspoken, not over-burdened with dignity, was the man to whom the genuine robust work of the German Holbein would appeal. Hans Holbein the younger, the son of an artist, was born in Augsburg. Like so many of the famous German artists, he made woodcuts—an art which requires great dexterity, and is therefore an excellent training for mastery in painting. Holbein combined this complete mastery over his tools with a marvellous sense of the decorative in both mass and colour. After some ten years' work in Basle, he was recommended to Sir Thomas More, and travelled by way of Antwerp to England, where he stayed two years, and then was attracted to Basle once more. But religious unrest, resulting in prejudice against works of art and the ban against woodcuts in religious books, so hindered his career that he returned to London.

There he soon received commissions from wealthy German merchants of the steelyard, and some of these portraits are amongst his masterpieces, notably that of George Gisze.

In a few years he was noticed by royalty, and it was not long before he was appointed Court painter, with a regular salary, which office he held until his death from the plague in 1543.

Holbein's straightforward style is exactly in keeping with the character of his royal patron. Holbein was never happier than in his several portraits of Henry VIII, though some of the pictures he made for this much-married monarch, when another wife was being sought, are more famous. The exquisite likeness of the Dowager Duchess of Milan is a subtle portrayal of character, in which the hands play no little part. We can well believe that this widow of sixteen had the ready wit to reply to the suggestion of an alliance, that, had she but two heads, one should be at the disposal of the King of England. It is harder to credit the story of the discrepancy between Holbein's representation and the real Anne of Cleeves—for Holbein's just likenesses make it difficult to believe that he resorted to flattery.

Holbein made many portraits in chalk drawings, of which there is a large collection at Windsor. He also became interested in miniature painting, and his work in this form of portraiture proved a real inspira-

tion to native artists, and must be remembered when the British miniaturists are considered.

The close work of wood engraving no doubt helped to fit him for small portraiture, and his practised skill in large work had the effect of making his miniatures noble in conception, and entirely decorative.

The wealth of the Court was shown in the character of raiment favoured—men's and women's clothes were in rich materials, made in sumptuous style, with the addition of fine jewels, precious stones, and precious metals. Holbein's eye for detail joyed in these accessories and caught the ornamental qualities of the fashion of the times.

John Bettes, a portrait painter and miniaturist, was obviously influenced by Holbein, of whose work the portrait of Edmund Butts in the National Gallery is decidedly reminiscent (frontispiece). Here Bettes shows a ruddy-complexioned man, with an earnest face. The expression is serious, that of a man in deep thought who sees—not the objects at which he appears to be gazing—but only the vision upon which his mind is fixed. This seems to be a lifelike portrait, the more so if one turns from a view of Bettes's painting to look at the three portraits by Johnson, in which the people pictured have the air of being very conscious of sitting for their portraits. The Buccleuch

Collection has miniatures attributed to Bettes; here too it is impossible to forget Holbein.

It seems in keeping that a monarch who broke away from the supremacy of the Pope should be served by an artist from a country of religious independence, and it is not surprising to find that in the reign of Mary, devoted to Philip of Spain, an artist from the Netherlands was sent to England to paint her portrait—and that once arrived he should be detained with honour as Court painter. For Mary, hard and uncompromising as the history books so often paint her, was soft of heart where Philip was concerned, and was only too ready to welcome and keep an artist sent by Spain! Sir Antony Moro's portrait of Queen Mary is still in Madrid, and makes her appear a more lovable soul than literature shows her. In the Buccleuch Collection of miniatures can be seen a tiny oil-painting of Queen Mary by the same artist.

In Elizabeth's reign the patronage was rather for Italian painters. The Queen was an egoist, who drank deeply from the stream of flattery which was forthcoming for her delectation from her courtier writers of both prose and poetry. She looked for a similar form of adulation from Court painters. Painting in Italy, during that period, was best suited

to satisfy a craving for self-gratification. Michelangelo was then the single great master left in Italy; he had outlived all the genius of the Renaissance. The art of Italy was reduced to a school of eclectics and copyists, fatally facile in the use of the brush, producing artificial allegorical pictures of little real merit because lacking in feeling. The stilted style, dexterous, easy, and sweet, suited Elizabeth's taste. In its allegory it was in seeming sympathy with the literature of the period. But the allegorical treatment in Italian pictures was the last remnant of the fading glory of Italian art, whereas the allegorical treatment in English poems, such as "The Faerie Queene," was the magnificent dawn of a wonderful era in English literature.

The mention of "The Faerie Queene" recalls Spenser's flattering allusions to Elizabeth. It is interesting to compare his use of symbolism in poetry with Zucchero's use of it in painting. In the portrait of Elizabeth, attributed to that artist, notice the rainbow which derives its beauty from the Queen as Sun, the eyes and ears of the pattern of her gown which show her all-seeing and all-hearing capabilities, and the serpent entwined on her sleeve which indicates her wisdom.

A worthy successor of Holbein was Nicholas Hilliard, a native of Devon; he was a goldsmith and

jeweller as well as a miniature painter. A courtier by nature, when he received the royal favour he was ready to give Elizabeth the type of likeness she would enjoy. His goldsmith's training made it easy for him to do full justice to the jewellery and gorgeous dress in which the Queen delighted. The portraits of her as Princess and Queen in the Buccleuch Collection admirably illustrate his gift.

Hilliard, in a treatise on miniature painting, frankly admitted "Holbein's manner of limning I have ever imitated and hold it for the best." There is a lack of shadows in his work, which is explained by his reasoning that miniatures are enjoyed in the hand and the truth of line is of paramount importance, so that he deemed shadows unnecessary as there is no need for the work to tell at a distance.

The exquisite delicacy of his touch and the perfection of his drawing can be enjoyed in the portraits of "A Gentleman Unknown" and "Mrs. Hilliard" in the Buccleuch Collection. The picture of his wife is particularly fine; the colour scheme, with the clever use of black and white, is striking, and the design of an oval within the circle is very pleasing (plate 2). His picture of Mrs. Holland in the Salting Collection at South Kensington, another beautiful example of his delightful work, is similar in scheme to that of Mrs. Hilliard's portrait.

Hilliard was the Court Illuminator, not only to

AMBROSE DUDLEY,
EARL OF WARWICK.
Isaac Oliver.

Buccleuch Collection.

Buccleuch Collection.

MRS. HILLIARD.
Nicholas Hilliard.

Queen Elizabeth, but afterwards held the same office to James I. This privilege gave him a monopoly in picturing the King, and Hilliard's permission had to be obtained for any portraits of the King to be published.

Isaac Oliver, also, was first a jeweller and goldsmith. The close and minute work entailed, no doubt rendered him the more fit to be a follower of Hilliard and Holbein, but his paintings are harder and not so tender as theirs. Oliver specialised in full-length figures, which were something of an innovation in miniature portraits. In the case of heads he departed from the custom of circular frames in favour of an oval, as in the fine "Earl of Warwick" in the Buccleuch Collection (plate 2). His portrait of Sir Philip Sidney, at South Kensington, is another interesting example.

Oliver's son, Peter, was also a miniaturist of note; his self-portrait, in the Buccleuch Collection, is a happy piece of work. But neither of the Olivers approaches Hilliard in technical ability and power to charm.

When we return to the painting done on a large scale we find it to consist almost entirely of portraits. Many are by unknown artists, and attractive because of the personality of the people who were the subjects

of the pictures, rather than for the manner in which they were painted.

In the peaceful reigns of the Tudors came the fashion for building palaces and large country houses, in style designed more for comfort and elegance than for defence and strength, which had been the first consideration in times of incessant fighting. Haddon Hall, in the reign of Henry VIII, is one of the most famous. Elizabeth's reign was especially rich in these celebrated palatial houses built by the nobility. Burleigh House, still in a perfect state, is a notable example. A feature of these huge buildings was the long gallery—whose walls were so well adapted for the display of family portraits. The large manor houses, constructed of timber framework (of which many are found in Cheshire and neighbouring counties), also had this long gallery.

This fashion for building enormous houses was still more prevalent in the reigns of the first Stuarts. Hatfield may be instanced. James I was himself no conspicuous patron of art, but many of the nobility rivalled each other in providing their country residences with a display of pictures, which naturally included a vast number of portraits. All this lavish expenditure was copied by wealthy merchants.

In this connection it might not be out of place to mention the frequency of sumptuous monuments. These great elaborate tombs, often in quite small

country churches, remain as witnesses of the pride of family.

So the spirit of this time, a craving for visible, tangible signs of greatness, gave great scope to the talents of the portrait painter, and the artists of the Netherlands found a welcome in England. Vansomer, Jansen (Johnson) and Mytens are some of the best known. Jansen we might specially notice because of his portrait of Milton as a boy; and for the Cotton portraits, in the British Museum.

Immediately after the accession of Charles I the influence of his keen interest in art acted as a stimulus. He collected pictures: he brought together those to which he was heir, and began at once to send agents abroad to purchase the best that could be procured.

The King quickly gained a reputation for his taste in pictures; and as we read of presentations of valuable jewels to Elizabeth, so we hear of offerings of many a famous picture to Charles by devoted courtiers. The King's possessions, therefore, formed a magnificent collection.

Charles's love of the art of painting was an encouragement to artists, but all who pictured the people of his time were overshadowed by the brilliance of his favourite painter, Vandyck. His sparkling style, with his complete command of the brush—a freedom learnt from Rubens, refined and inspired by

a study of the Venetians—his innate love of precision and exact detail, all combined to form a manner of such dignity as aptly to fit the mind of Charles. The consummate craftsmanship in the art of Vandyck could but make a strong appeal to a monarch who himself had a rare skill in understanding and appreciating crafts so varied as gun-making, ship-building, clock-making, and printing.

Rubens visited England in his capacity of ambassador, but during his brief stay left his mark as painter in the country—in the paintings for the Banqueting House at Whitehall, sketches for other historical paintings, and also several portraits.

This Banqueting Hall was but a portion of the palace, which was planned on a scale so vast that had it been completed it would have outrivalled the Louvre. The Italian style in architecture, which Inigo Jones made his own during his stays in Italy, brought with it this opportunity for vast ceiling pictures of historical scenes. These were most frequently painted by foreign artists already accustomed to working on this great scale. But the tendency toward this departure from an interest solely in portraiture is seen in the work of one native artist, William Dobson.

Of gentle family in reduced circumstances, Dobson worked in obscurity in London as an apprentice to a painter and picture dealer. In this position

he had the chance to copy works by masters of the first rank, and made the most of his opportunities. When one of Dobson's pictures, in a shop window, happened to catch the eye of Vandyck, that great artist thought so highly of the merits of the drawing that he made inquiries about its origin, and thus discovered Dobson in his garret. An introduction to the King was followed by royal favour, and, after the death of Vandyck, he was appointed Court Painter.

At Oxford Dobson painted many portraits of the royal family and of courtiers. Amongst the portrait groups that he did, the family piece of Sir Thomas Browne, author of "Religio Medici," is interesting for its subject.

Dobson's time of affluence was short-lived; it was observed "il avoit un esprit vif, et une conversation amusante qui lui donnoient entrée dans les meilleures compagnies." While this prosperous period lasted he was extravagant, so when the end of royal favour came he was left in debt, for which he was imprisoned. After his release he very soon died.

Of one of his pictures John Elsum wrote:

> Here you see nature th'roughly understood,
> A portrait not like paint, but flesh and blood.
> And not to praise Dobson below his merit,
> This flesh and blood is quickened by a spirit.

His "Sir Henry Vane the Younger" in the National Portrait Gallery certainly illustrates this quality in

Dobson's work. The portrait is very living, the attractive face is sympathetically rendered. It is an interesting picture, with the group of trees beyond, and open-air background (plate 3).

A demand for portraits had also been introduced into Scotland in the reigns of James V and his daughter; and though here too foreign painters were largely employed, one local man stands out as eminent. George Jameson has been termed the "Vandyck of Scotland." His painting certainly appealed to Charles I, for when that monarch visited Scotland in 1633, and saw pictures by Jameson, he summoned the artist to paint his portrait, and in token of his regard gave him as a reward a diamond ring from his own finger.

John Hoskins was another native artist. "He was bred a face-painter in oil, but afterwards taking to miniature, far exceeded what he did before." He drew King Charles, his queen, and most of the Court and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom "became much the more eminent limner." This is the most that Walpole could find to relate of him. Though Samuel Cooper "became much the more eminent limner," Hoskins's work in a few instances might be preferred for a subtle quality of unity in his miniatures. This can in part be accounted for by the softer blue of his

National Portrait Gallery. *Mansell.*

SIR HENRY VANE.

William Dobson.

backgrounds, which interprets the retiring nature of that colour in a much more convincing manner than the insistent hue in some by Samuel Cooper, whose vivid blue is occasionally too prominent for the faces. Delicacy and tender feeling in the background are not lacking in Hoskins's technique, nor do they detract from the strength of his drawing.

Allusion has been made to Charles's interest in crafts of every variety. It is not surprising, then, to know that the most famous enameller Petitot was drawn to this country. At first a jeweller, frequently employing enamel in his work, he gained such command of the medium that he was persuaded to devote himself to portraits in enamels. Petitot had travelled in Europe and had gained knowledge, not only of the work of great painters, but also of the composition of the particular colours for his own branch of portraiture; but it was not until he came to England that he learned the most valuable secrets regarding the pigments of his craft. Charles's first physician made a special study of the chemistry of pigments, and generously gave such painters as Rubens and Vandyck the benefit of his researches. Himself a native of Geneva like Petitot, he did all that he could to assist the new-comer—he gave him a perfected palette and he introduced him to his royal master, who showed a due appreciation of his worth

by knighting him and giving him an apartment in Whitehall. Exquisite miniatures in enamel of the royal family mark the connection, which was severed after the outbreak of the Civil Wars. Petitot left England, but later, when the exiled royal family fled to Paris, Charles II introduced Petitot to Louis XIV, who proved a faithful patron to him.

Charles I was essentially versatile, and he demanded this quality in those who served him, and required the artists who worked for him to turn their talents to other purposes than pure picture making. One great interest was in tapestries—like ceiling paintings, a fashion borrowed from Italy, where both had flourished in the past century. Charles identified himself with the manufacture of tapestry at Mortlake by a gift of £2,000 towards the enterprise. He purchased seven of the famous cartoons by Raphael in order to raise the standard of design produced, but he also sought for designs by artists of his own day, and such painters as Rubens provided sketches to be carried out at Mortlake.

The masque, popular in the previous reign, became still more so under the rule of Charles; every year saw the production of several, even Milton lending his great genius to this lighter side of art. The masque offered scope for artistic arrangement in the costumes and setting, and here again painters were given occupation.

As Horace Walpole puts it, "During the prosperous state of the King's affairs the pleasures of the Court were carried on with much taste and magnificence. Poetry, painting, music, and architecture, were all called in to make them rational amusement. . . . Ben Jonson was the laureate; Inigo Jones the inventor of the decorations; Laniere and Ferabosco composed the symphonies."

II

THE INTERREGNUM AND AFTER

Robert Walker (? –1660)—Sir Peter Lely (1617–1680)—Sir Godfrey Kneller (1648–1723)—Samuel Cooper (1609–1672)—Thomas Flatman (1633–1688)—John Riley (1646–1691)—Jonathan Richardson (1665–1745)—Thomas Hudson (1701–1779)—Sir James Thornhill (1676–1734)

The Civil War, with the resultant supremacy of Puritanism, changed the artistic outlook in England. Standards of living and of thought were altered. Thus the valuable art collections of Charles I, so prized and treasured, were accounted not worthy of being saved from destruction or dispersal. Cromwell himself was no such stern denouncer of either music or painting, and saved many masterpieces from the scattered collections and the general havoc. Moreover he sat to different artists for his portrait (notably Robert Walker and Samuel Cooper the miniaturist). But the Government of the day pronounced strictly against the liberal practice of the

arts; there was a lack of production, and masterpieces of the past were often ruthlessly destroyed in a mistaken spirit of zeal. Such priceless treasures as stained-glass windows specially suffered at the hands of the Puritan fanatics; and what had remained immune from attack at the dissolution of the monasteries in the time of Henry VIII, too often became the object of the reforming energies of the officers of the Commonwealth.

Robert Walker, called "Cromwell's painter," was patronised by the Parliamentarians, though he painted a few portraits of Royalists. Little is known of his early life, not even the date of his birth—but while Dobson was attached to the Court at Oxford, and indeed for years after the death of that artist and of the King, Walker was on the other side. It is interesting to compare their self-portraits in the National Portrait Gallery, and to observe the expression in the eyes, which in both cases seems to indicate the side the man would naturally cleave to—in Dobson's there is a suggestion of *laissez-faire*, in Walker's of zeal to follow a cause.

Walker undoubtedly did fine work, and justified the patronage he received. One of his other portraits is "John Hampden in armour." The face in glowing tints, and the warm background, even recall to mind a Rembrandt (plate 4).

Charles II in his time of exile had ample oppor-

National Portrait Gallery.

Emery Walker.
JOHN HAMPDEN.
Robert Walker.

tunity to study the mode of life in France. At the Court of Louis XIV he grew familiar with the style of literature, music, and art there in favour. Than Louis XIV there has been perhaps no more thorough and liberal patron of the arts. Charles II had a great example before him, but his nature allowed him to follow only the least valuable. His interest in music acquired abroad had a very definite bearing on the musical output in our own country, but his reading of the French authors of the time led him to encourage the mere form based on the antique, to be retained by English writers with an addition of coarse matter not to be found in Molière or Racine.

Though music, divorced from the Church in the interregnum, came into its own again with Purcell and his contemporaries, art had no such good fortune, for as the Commonwealth afforded a contrast to the extravagance of Charles I, so the utter materialism of Charles II showed a contrast to the religious earnestness before the Restoration.

"The restoration of royalty brought back the arts, not taste," is certainly true of the work of Sir Peter Lely and Sir Godfrey Kneller, who stand out as the leading figures in the painting world from Charles II to George I. Indeed so prominent is the work of these two northern artists that they have come to be representative of portraiture in England during these several reigns.

The low standard of morals shown in the drama is reflected in the portraiture of the period—and the presentment of " flesh and blood " is indeed very far from being " quickened by a spirit." A King and Court gratified by the vulgarities provided for their amusement on the stage could not be expected to find satisfaction in any form of idealistic art, and this realism of a very low order, combined with a facile technical skill in the hands of Lely and Kneller, found a very ready acceptance by Charles II and his courtiers. Lely's painting frequently exhibits a brutal force in his portrayal of men and an extraordinarily delicate finish in his " Court beauties."

Happily for our literature, this reaction from the restraints of Puritanism was more short-lived in writers than in painters, and this same desire for realism was turned into worthier channels in prose, while Sir Godfrey Kneller was still reckoned sufficient as a portrait painter.

Happily, too, in this time of the degradation of art, there was one outstanding native artist, Samuel Cooper, who excelled in the specially British art of miniature painting.

His excellence was thoroughly appreciated in his lifetime; as an instance we might quote Pepys's allusions in his diary to Cooper's talent, and these are specially interesting

In this fashion of diarising we have a clear indication of the spontaneous love of realism in that period. In Pepys's nine years' detailed gossip, written without any restraint because its secrets were veiled by cipher, is a detailed picture of the daily life of the age: and mention of it seems an allowable digression when we are considering the miniature painter generally acknowledged to be the most eminent that Britain has produced.

Samuel Cooper was born and died in London; he studied with his uncle John Hoskins, and worked for some time on the Continent. He was a considerable linguist and a talented musician in addition to being a miniature painter of unique genius. He was the first artist to render shadows in their true values in miniatures.

Cooper's self-portrait (at South Kensington) is a good example of the unsurpassed strength of his work, but for anyone with an unawakened interest in miniatures there are perhaps more stimulating pieces of portraiture by him in the Buccleuch Collection. Amongst these gems, the exquisite "Prince Rupert, Count Palatine," might well kindle a feeling of admiring enjoyment. The harmony is perfect, which is not invariably the case in Cooper's work, and beyond the harmony of colour there is a harmony of composition. The whole thing is absolutely satisfying (plate 5). The portraits of celebrities of the

Commonwealth and Charles II's Court are very numerous. Amongst the most interesting are the Duke of York, with a somewhat quizzical expression; Milton, when he was young, with the half-closed eyes; and perhaps best known of all, Oliver Cromwell with the intent look of the man of action. Cooper's work is intensely absorbing, and not its least claim to the power of kindling interest is the wonderful ease with which he draws personalities by means of the expression of the eyes as much as by the whole of the rest of the face.

Thomas Flatman, educated at Winchester and New College, Oxford, was both a poet and miniaturist of note. His style so closely resembles that of Cooper that it was obviously founded upon it. Flatman was too conscious of planes in his modelling, his exaggeration of them gives an angular effect in some of his portraits. The Wallace Collection has a "Charles II," and a self-portrait is at South Kensington.

Art in England was suffering from repression during the Commonwealth, and from debasement in the reign of Charles II. It is worth commenting on the sudden burst of artistic energy in Holland, so nearly synchronising with the complete independence of the United Provinces. When Europe was disturbed by the Thirty Years' War, Holland remained

Buccleuch Collection.

PRINCE RUPERT.
Samuel Cooper.

in a peaceful state amid all the disorganisation, and became a resort for exiles. The Dutch, a thrifty and hardy race, accustomed to a perpetual struggle to retain its land from the sea, were also born sailors by reason of the staple fishing industries. After winning their freedom, they soon made their land the great centre of trade, and became the chief carriers of goods on sea. A stimulating effect on their art was soon felt.

The contrast between the states of Holland and England is in a measure represented by the picture of the Dutch school of landscape—clean and fresh with open skies and clear atmosphere; and by the coarse blatant portraits of the adopted Lely and Kneller.

Spain's ascendancy gave place to that of Holland, and Holland can be said to have made the most of her chance. But France soon overshadowed the greatness of Holland: and when England held but a mean position in Europe, France was at the top of her power. And this not only politically: in every variety of intellectual effort France commanded respect in art no less than in other forms. Poussin and Claude are amongst the first famous names in a famous school, and bear an added interest for us because of their influence, later, on art in England.

The position of the respective kings in Europe typifies that of the countries. Louis was at the

height of his glory. Charles II was distrusted and suspected—his unworthy intrigues embittered feeling against him on all sides. England indeed held a very low place amongst the nations, from which depths it took her some decades to recover her prestige.

During these years, when the country appears to have been more or less at a standstill and there was little active growth, when the literature of the period was famous for its prose rather than for its poetry, when native originality in music was being crushed out by an infatuation for Handel, we find little worth notice in the painting produced.

Sir Godfrey Kneller's remained the first name during the reigns of the successive sovereigns until he died nine years after George I came to the throne. James II, William III, and Anne were no great patrons of art, and though a long list of foreign painters might be cited, there would be no famous name amongst them. Of native artists, John Riley and Sir James Thornhill are the best known.

Riley was born and died in London. He found patronage after Lely's death: Charles II, James II, William and Mary were all painted by him. Striking examples of Riley's work are his portraits of Cromwell's chaplain John Owen, and the poet Edmund Waller, who set the fashion of the closed couplet, which was to have a vogue in the next century.

In lighter vein is the charming drawing in crayons "Lady Warner," at South Kensington. The ease in execution is delightful and is as suggestive as the merest hint of colour in the blue frock is telling.

Riley was a link with the next century, for he might be termed the great-grandfather in art of Reynolds, as he was the master of Jonathan Richardson, painter and writer, whose pupil and son-in-law Hudson is famous as the master of Reynolds. Thornhill, who succeeded Sir Christopher Wren as member of Parliament, succeeded him in another sense, for he was commissioned to decorate the dome of St. Paul's and the Hall of Greenwich Hospital, respectively the most famous church and lay building by the great architect. Thornhill was the friend and father-in-law of Hogarth, with whose work we start on the period of great achievement in painting by British artists.

III

MINIATURISTS

Lawrence Crosse (? –1724)—Bernard Lens (1682–1740)—Charles Boit (1662–1727)—Christian Friedrich Zincke (*c.* 1684–1767)—Gervase Spencer (? –1763)

The succession of miniaturists was carried on by Lawrence Crosse in Queen Anne's reign.

The art is represented by Bernard Lens in the reigns of the first two Georges. Lens's work is apt to

be hard and lacking in feeling. His stilted style suited the age of Pope, a portrait of whom is in the Buccleuch Collection.

Two renowned foreigners were Boit and his pupil, Zincke; the latter was supposed almost to rival Petitot in the beauty of his enamels. Gervase Spencer might also be noted as a fashionable artist in the first half of the eighteenth century. He made portrait enamels.

So far the division into periods largely in accordance with reigns has been convenient and reasonable, since the individual monarch's temperament had a definite bearing on the art no less than on the politics and other affairs of the country; but with the changed form of administration in the eighteenth century this arrangement according to reigns ceases to have significance and a need is felt for other modes of classification.

CHAPTER III

BRITISH PAINTING: SATIRE, PORTRAIT, LANDSCAPE

William Hogarth (1697–1764)—Francis Cotes, R.A. (1725–1770)—Allan Ramsay (1713–1784)—Richard Wilson, R.A. (1714–1782)—George Smith (of Chichester) (1714–1776)—Henry Robert Morland (1730 ?–1797)

William Hogarth was a Londoner by birth, which somehow seems suitable for a man who expressed in his work the critical, satirical spirit of the times, for the literary life was then centred in London. Hogarth's work has a specially literary quality, indeed it has been said "other pictures we look at: his prints we read." And it requires no great stretch of imagination to suppose that had he chosen to express himself otherwise than through the medium of graving and painting, he would have made his name equally famous as a writer. He must have had something of this literary capacity in his blood, for his father, a schoolmaster from the North, earned his living in London chiefly by his pen. The father, however, wished his son to have a more settled means of livelihood, so apprenticed him to a silver engraver. When

this training was completed, Hogarth's ambitions led him to try his hand at graving copper : and from supplying plates for booksellers at practically the cost of the metal itself, he came to produce the great series of engravings which he executed from his own paintings. He studied drawing from the life and gained the technical knowledge which helped him to write these tracts in pictures. His gift of observation had had varied scope; his early years of apprenticeship had made him familiar with the ways and doings of the tradespeople, and his connection with Sir James Thornhill, at whose academy he studied, and whose daughter he married, brought him into contact with a totally different set of people.

Though he painted portraits of such important people as an archbishop, a bishop, and a famous actress, it is the genius in his satires which first leaps to one's mind at the mention of Hogarth's name. His caustic comment on manners and customs of the day, whether in high life or low life, is inimitable. The inclusion of a volume of Swift in the picture of himself has much significance; it is indeed appropriate that these two men who stand for satire should be thus linked together for all time.

This flow of satire ran through much of the intellectual output of the day, an output which was mainly characterised by a critical faculty, and lacked imagination and any definite expression of ideals.

Even the poetry, perhaps better called verse, of this time was permeated by satire. Pope's satirical and didactic poems were a model for his age.

Satire is a form of destructive criticism, which searches out the foibles and errors and emptinesses of life. Hogarth in painting, Pope in poetry, as it were, opened up earth that was stale, and having turned it, made it ready for the crop of pictures and writings that followed their efforts.

Writing with a purpose, painting for a purpose, may not produce the highest and noblest in either form of art, but Pope and Hogarth remain unique figures. Hogarth deserves the description "the most original of the English eighteenth-century figure painters." He broke away from the traditions of foreign painters in England, and prepared the ground for the figure painters who came after. His own portrait already mentioned shows him as an original man. He looks out as if he were weighing and summing up those who regard him. Many of Hogarth's most pleasing qualities can be enjoyed in his portrait of Quin the actor: it is an harmonious study in soft browns with subdued rich gold in the facings. The raised face, fresh complexioned, shows great mastery in the brushwork, but the whole effect is especially one of unity, and is very happy alike in method and composition.

The Election Series at the Soane Museum, though

not so well known as others by Hogarth, is quite representative of his style and deserves study (plate 6).

Cotes was a gifted artist and did meritorious portraits in both oils and chalks. Hogarth's praise of the former, and Walpole's of the latter, are always quoted in any notice of Cotes's achievements. He was one of the foundation members of the Royal Academy.

His portrait of Paul Sandby, now in the National Gallery, has a double interest in that its subject was a pioneer in water-colour painting. The scheme of grey and brown in this picture is harmonious, and the colour arrangement in his "Mrs. Brocas" is also pleasant. The finish that he employed is somehow suggestive of a miniature on a huge scale.

Allan Ramsay, the son of the Scottish poet of the same name, studied in London and Italy, which country he visited several times during his career, and was a portrait painter in Edinburgh. He was nearly fifty years old when he moved to London, and it was not long before he received the appointment of Court Painter to George III. He was an intellectual man, the friend of Dr. Johnson, and he corresponded with such men as Rousseau and Voltaire, and himself published a treatise and essays.

MEMBER.
William Hogarth.

Soane Museum. *Mansell.*

With peace and a French alliance, the methods of French literature and art, both ahead of those in England, had great influence here, and the classic style, which found an adept exponent in Pope, was represented by Richard Wilson in landscape painting. Brought up as a portrait painter, Wilson began his career in this branch of painting, but during a visit to Italy he came under the notice of Joseph Vernet, and acting on this eminent artist's advice he abandoned portraits for landscape. Wilson is famous as one of the first native painters of landscape.

In his lifetime his work attained no great popularity, and he was far from prosperous. The appeal in landscape did not touch the generality of people till a later time. Had he continued to paint portraits, it is likely he would have had greater gain in his career.

Many pictures of Italian scenery by Wilson can be studied at the National Gallery; and "On the River Wye" shows his Italian style applied to an English scene (plate 7).

George Smith, who goes by the name of Smith of Chichester, was one of three brothers who painted landscape, in the manner of Claude and Poussin. The pictures of these brothers were frequently engraved and by their classical style were popular amongst certain of Smith's contemporaries, and were

liked then better than Wilson's, which now appear more pleasing to us.

An age when man was essentially interested in man, in his mind and actions, would be prone to find its delight in portraits rather than in landscape. In various types of literature this predominant concern for man is clear—in psychological, religious, and political works, and no less in the periodical essay, man from various points of view was the theme which held attraction. Personality was found engaging. Addison in his publication of these essays made literature popular; he himself said he had "brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses."

This social development is noteworthy. The growth of the coffee-house and private club, which brought men together in close contact, had a distinct result in the refinement of men's manners and form of speech, which attained a certain elegance and polish in everyday life, and in the production of a high pitch of perfection in the style of the writers of the time. This is shown even in private correspondence which was never intended for publication. This prevailing custom of letter writing is itself an indication of man's interest in man. The popularity of Ranelagh and Vauxhall and other gardens is also a sign of the times, and it so happens that when

ON THE
RIVER WYE.
Richard Wilson.

National Gallery. *Mansell.*

Vauxhall was reopened in 1736 it was decorated with designs by Hogarth.

The age of Pope was certainly one of actualities, not of imagination, and Wilson's landscape, though wrapped in the popular classic style (the style of Poussin and Claude), unlike Pope's poetry, held some idealism which had to wait for appreciation until a later time.

By way of a contrast we come to Henry Morland, far removed from the classic style and with an echo of Chardin in his well-known laundry maids.

Hogarth as the initiator of genre, Wilson as the initiator of landscape, both also portrait painters, heralded the so-called golden age of British painting.

CHAPTER IV

THE RISE OF PORTRAIT PAINTING

I

NEW CONDITIONS IN ENGLAND

The eighteenth is aptly called the century of the expansion of England, and this description is specially true of the later half. The possession of a standing army and navy, the long peace following the Hanoverian accession, all told in the astonishing progress apparent from the middle of the century. There was increased communication with the Continent, which had its effect on expansion in agriculture, trade and thought. The Dutch in the previous century had invented the plan of growing root crops as food for cattle in winter, and their command of trade had afforded them opportunities to adopt and naturalise new farm products.

The immense wealth of Holland was largely the outcome of this new method of farming, as was also the rise of the band of great Dutch painters who forsook the old formal ideas and worked upon domestic themes. They went straight to nature, solving

problems of light and shade and atmospheric effects, and choosing open-air subjects in keeping with the tastes of a people whose chief occupations were those of the open air.

Townshend's introduction of the turnip into England had far-reaching consequences on the prosperity of this country. Previously there had been little winter food for cattle except grass land, so that in order to keep cattle alive through the winter much land had to be kept uncultivated for grazing purposes: but even so it was not possible to have very large herds or flocks, neither was the stock of great worth. The revolution in agriculture was astounding. Winter fodder enabled farmers to keep their cattle in good condition all the year round, which made it worth while improving the breed and maintaining much greater numbers of beasts. Less land was needed for pasture, and this was sown with picked seed which produced more nourishing grass: more land was available for cultivation, and for more effective cultivation, since the increase in the cattle made adequate manuring possible: the value of bone manure was discovered, and artificial fertilisers were also introduced. The result was better and more plentiful crops. Moreover, fields that otherwise would have had to lie fallow could be used for the growth of turnips, so their introduction was a double economy and resulted in a happy cycle of progress:

namely, increase of stock helped to yield an increase of crops, and increase in quality and quantity of crops made it possible to feed still greater numbers of cattle.

This prosperity was furthered by the introduction of mechanical devices for saving labour. The idea of the club was applied to agricultural affairs; farmers joined together in this way, banks were started, societies formed, and these were followed by the establishment of the Board of Agriculture. Cattle shows were held, ploughing matches took place, and there was abundant scope for exchange of ideas and spreading of new methods.

Thus it came about that it was possible to supply bread and meat in quantities not thought of before, but which became necessary for the industrial centres which began to grow up as another consequence of this advance in farming.

The larger flocks of sheep, of improved breed, naturally produced much more wool, and a tremendous impetus was given to the wool trade. Inventions in the textile trade enormously increased the output. Yarn spun by hand was not produced in sufficient quantities to keep the weavers occupied, so, with the object of creating a rapid enough supply of thread for the weavers, a machine was made for spinning. This machine so raised the speed of spinning that in the course of time it over-supplied the hand-loom,

and the natural issue was the invention of the power-loom, which could keep pace with the spinning by machine. The wool, cotton, and linen trades were all doing well, and the silk trade also, for Italian workmen had been brought over, and it was found possible to make silks that had not been attempted before. So that there was scope for the power-loom in all these branches of weaving, though their introduction to any large extent did not come until the nineteenth century. Where possible water power was used, but as this was sometimes not obtainable, the steam engine was adapted for the purpose, which innovation led to factories and the concentration of industrial energy within limited areas.

The first use of the early steam engine had been to pump out water in coal mines. About this time coal mining was stimulated by the discovery of a process for smelting iron with coal, instead of with charcoal, of which there was a scarcity. Coal was in great demand, but its expensive carriage by pack-horse made its price almost prohibitive. The next step in the advance of commercial enterprise was the opening of canals, with the main object of cheapening the transport of coal: though it benefited many and various trades as well. Amongst these the pottery trade, which required several materials brought from distant parts of England, benefited in particular by having this means of transit for its finished goods,

as the risk of breakage was greatly reduced. Indeed, the project of the Grand Trunk Canal was supported by Josiah Wedgwood.

The new processes inaugurated by Wedgwood, and still more the very high quality of work sent out by him, raised the standard of crockery in general. Wedgwood even employed Flaxman, the eminent sculptor, to model classical reliefs and medallions for his ware. Previously all true hard porcelain had been imported from the East (hence its name China ware) or had been made from imported materials; but in the middle of this century, after various attempts, the necessary materials were found in Cornwall, and when the patent for them ran out these native products could be used without restriction by manufacturers.

The Chelsea, Derby, and Worcester china works were all established in the middle of the century.

Wedgwood's works were at Burslem, which is still the centre of the Potteries, so that the Grand Trunk Canal, which linked Cheshire and Staffordshire to Birmingham, the Severn, and the Humber, was of particular assistance to the spread of his business.

Brindley, the engineer for this great venture, was subjected to the taunts which are usually the lot of the pioneer, and his idea of a 2,880 yards long tunnel at Hare Castle was jeered at as one of Brindley's "Air Castles." But the success of the undertaking

soon led to the construction of other canals, until England was intersected by a whole system of those water roads.

Cotton, wool, and wheat all shared in the benefits of cheaper transit; so that the profits of all this advance were very widely spread.

Another point to be noted is the awakened interest in political economy; and passing from considerations of commercial gains in England, we have to think of the material advantages in her lands overseas. Cook's discoveries in Australia and the islands of the Pacific were startling; and the doings of Wolfe in Canada and Clive in India, after the long rivalry between France and England in those two vast territories, mark a step in the growth of the power of Britain. Pitt was the guiding spirit in the Ministry, and his successes cannot but have stimulated men's minds.

At home and abroad the times were stirring. It was an age of enterprise. Men struck out in new directions and opened out fresh paths. In politics Pitt had wrought a change, a similar awakening in religion was effected by the activities of the Wesleys: their great revival did much to cleanse the country, in its morals, its manners, and its literature.

Literature itself was enriched by the rise of a group of great historians who inaugurated the popular literary history; and by the rise of a group of great novelists who created a new type of literature. This

new form of prose fiction, called the novel, domestic in character, its interest centred in the everyday life, emotions, and passions of plain men and women, was peculiarly acceptable to the middle classes, so rapidly coming to the fore, and by reason of its story form did much to popularise literature.

At the same time there was a tendency in poetry to depart from the classic style, which put polished and finished manner before ideas and matter, in favour of more individual treatment.

The drama, in the comedies of Sheridan and Goldsmith, showed a sparkle of wit which was in contrast to some of the dull plays that had followed the coarse ones of the Restoration period.

Literature then, in diverse directions, was mainly an expression of life, and was essentially human and real: the fact that so many men of affairs were also writers is suggestive of its bent.

Travel abroad and at home was becoming easier. In England the growth of trade caused roads to be improved: this made new opportunities for social intercourse in the provinces. The popularity of the Spas, notably Bath, belongs to this century. The prevalence, in large towns, of assemblies occasioned by assizes, races, or fairs also brought people together. Journals and periodicals were more readily distributed, and movements which before had been confined to the capital spread through the country.

Increased wealth resulted in increased leisure to think, and afforded opportunities for becoming more cultured in many directions. Amongst these might be exampled the "Noblemen's and Gentlemen's Catch Club" and various Glee Clubs which were formed for the enjoyment of social and artistic pleasures.

And it must be remembered that this increased wealth belonged too to the country gentry, and gentlemen farmers, in connection with whom culture had not been thought of previously. They built themselves comfortable houses, which were planned on practical lines and furnished with taste.

The brothers Adam were architects who concerned themselves with the decorating and furnishing of a house no less than with the planning and construction: they made a practice of considering no detail of too little importance for their attention. Nowadays the name of Adam is associated particularly with mantelpieces and doors.

From this time dates the succession of expert cabinet makers, who turned the then new mahogany to such good account. Chippendale, more than his followers Heppelwhite and Sheraton, expressed grace and beauty in furniture, and above all is his name famous for his excellently designed and finely proportioned chairs.

So, with beautiful houses, newly built, or improved,

it is not difficult to imagine the desire born for beautiful portraits to hang on their walls: and it was just when these men had the wherewithal in money to gratify their desire for pictures, that other men were growing up with a desire to be artists, and with the wherewithal in genius to paint the pictures.

From three extreme points of England came the three masters whose names are always linked together —Reynolds from Devonshire, Gainsborough from Suffolk, Romney from Westmorland.

It will be profitable to notice the connection between the growing prosperity, with added facilities for communication, and the recognition of so many men of genius in remote parts of Britain.

In a race proud of its ancestry, it is natural that the first class of pictures in demand should be portraits and that the country gentry should follow the custom of the aristocracy in providing portraits of themselves for their descendants. The fashion, once established, flourished.

The age being one of human intercourse, an age when the art of letter writing and the art of conversation developed so delightfully, was naturally an age to foster the development of portrait painting—and if this prevalence of portraiture seems justified at any time in our history, it was essentially the true expression for the second half of the eighteenth

century. And as it interpreted the prevailing character of the time, it is not strange that its growth was so rapid and so widespread.

The popular idea of clubs for social, literary, and musical purposes was extended to artistic circles—and societies for furthering the study of art were founded, notably the Dilettanti Society and the Society of Arts. Annual exhibitions of artists' pictures were held by the latter, but the management of its affairs was the source of much friction and quarrelling, and the Society was presently to have a formidable rival. The formation of an academy was mooted. The scheme received the King's sanction, and in 1768 the Royal Academy with Joshua Reynolds as its first President came into being. Its design provided for the training of art students, for the holding of exhibitions of artists' works, and made provision for the assistance of needy artists. The members were to be limited in number, to be drawn from painters, sculptors, and architects by profession, and to have the entire government of the Academy in their hands. It is interesting to find the names of two women among the first members. Other artists were admitted as associates, who enjoyed all privileges save a share in the government, and from whose ranks alone future members were to be elected.

The appointment of professors to lecture on

painting, anatomy, architecture, and sculpture ensured a higher standard of instruction than that which could be obtained in the more casual kind of school which Thornhill and Hogarth had attempted to run. So that here again we have a cyclic progress. The general enthusiasm for art called the Royal Academy into being, and its institution, by giving the artist a wider publicity, provoked an increased activity in interest and output.

Though its share of adverse criticism has been a large one, much might be said in its favour, and the Royal Academy undoubtedly filled a want at the moment of its coming into existence. The event, as Reynolds said in his first presidential address, was in the highest degree interesting, not only to the artist, but to the whole nation. "There are at this time a greater number of excellent artists than were ever known at one period in this nation; there is a general desire among our nobility to be distinguished as lovers and judges of the arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronised by a monarch who, knowing the value of science and of elegance, thinks every art worthy of his notice that tends to soften and humanise the mind."

II

THREE GREAT PAINTERS

Sir Joshua Reynolds, P.R.A. (1723–1792)—Thomas Gainsborough, R.A. (1727–1788)—George Romney (1734–1797)

Reynolds was the son of a clergyman who was also a schoolmaster, and who therefore could start his son with a fairly liberal education. The boy was intended for an apothecary, and was studying for that calling, but his natural bent for drawing was shown so strongly that his father decided to let him have scope for improving his natural talent, and Reynolds became the pupil of Thomas Hudson in London, where he stayed for two years. After this short training he returned at twenty years old to his native Devonshire, and for the next five years, either at home or in London, was painting portraits and developing on his own lines.

Then came his great opportunity: a friendship with Captain Keppel, whose portrait he painted, led to an invitation for the artist to voyage to the Mediterranean in the *Centurion*. From Leghorn Reynolds made his way to Rome, and spent two enlightening years amongst such pictures as he had never dreamed of. At first, unaccustomed to the merits of the old masters, he experienced a certain disappointment, and did not immediately appreciate their genius. His standards previously had been set

by the work of such painters as Lely and Kneller, who had been considered pre-eminent in England. But when he had readjusted his ideas his admiration for the works he saw knew no bounds. He was overcome with wonder and delight, which culminated in his enjoyment of the Venetian colourists. He passed through Florence, Bologna, and Parma to Venice, and received during his short visit there the inspiration for which his longer study in Rome had prepared him. Henceforth Reynolds's dearest wish was to achieve the rich golden tones of Titian; and though the influence of Correggio can be felt in his pictures, his conscious desire was to emulate Titian and Giorgione. He abandoned the stereotyped arrangement of palette then in use in England, and started forth on adventures of discovery in mediums and pigments.

Unfortunately these experiments too often included fugitive colours, and combinations which turned dark; but with all his mistakes, Reynolds's work rarely lacks charm and usually captivates by its astonishing qualities, lustrous and glowing.

On his return from Italy he settled in London, eventually in a house in Leicester Fields, formerly the dwelling of Henry Morland, and only a few years passed before the time came when he was regarded as the most distinguished portrait painter of his day. His unanimous election as first President of the Royal Academy, so soon followed by a knighthood from his

Tate Gallery.

Mansell.

ADMIRAL KEPPEL.

Sir Joshua Reynolds.

sovereign, speaks for public and royal appreciation of his genius, and his popularity did not decline during his lifetime.

On the death of Allan Ramsay the King gave Sir Joshua the appointment of Court Painter, and when eight years later Reynolds himself died, a state funeral was accorded, and he was buried in St. Paul's Cathedral.

A list of this artist's portraits includes a large proportion of the names of the most notable men and women of his day, and not the least important names amongst them are those of his own personal friends.

Reynolds frequently painted portraits of his friend Keppel, and that of the Admiral (now in the National Gallery) was thought by Sir Joshua to be one of his "most perfect pictures" (plate 8). The colouring is a fine harmony of contrasts; the orange-brown shades in the red coat are balanced by the indigo of the cloud, and each is repeated as a tint; a scarlet glow on the horizon, reflected on the rocks, is a tint of the colour in the coat, and the light sea is a tint of the dark cloud. As we look at this picture we can realise his command of colour, when his experiments were successful, and at the same time can appreciate his ability to interpret character, and also his sense of the dramatic, which are all three marked features in his work. His expressive brushwork, his rendering

of the personality, not the mere person, of his sitter, his seizure of the moment of action, were all combined in his peculiarly intimate style, which makes his pictures so lovable. Indeed it would seem as if it is the very human quality of his work, in its appeal to the heart, which has given it enduring fame.

Especially in Reynolds's portraits of women and children can we gauge the difference between his attitude and that of Lely and Kneller. The superiority of his handling of such subjects to the easy skill displayed by Lely and Kneller in their insipid portrayal of women must be patent. And, by the way, this attitude of the artist in painting is also an indication of the treatment of women in life—a very low estimate of women had prevailed, but this was being rapidly raised. Reynolds grasped all the finer traits in the woman herself, and put her on canvas as a woman rather than as an aristocrat. To illustrate this, one can look first at Sir Joshua's painting of the Duchess of Devonshire with her child, where the aspect of the mother predominates, and then at Gainsborough's portrait of the same woman, which breathes "aristocrat" in every inch. And this is not an isolated instance of Reynolds's success in depicting maternal love; it occurs again and again, nowhere perhaps in more bewitching guise than in his "Mrs. Hoare and Infant Son" at Hertford House

Wallace Collection.

Mansell.
MRS. HOARE AND INFANT SON.
Sir Joshua Reynolds.

(plate 9). Very lovely too is the National Gallery "Lady and Child," in which the little one coyly looks round the mother's shoulder.

To turn from a painting by Kneller to the contemplation of one by Reynolds is like leaving the heavy odour of a hot-house to enjoy the fresh-scented fragrance of a garden.

In Sir Peter Lely's "Portrait of a Girl" in the National Gallery we see a child with the appearance of an experienced woman of the world. In Reynolds's portraits of children we find the essence of childhood; all the most endearing qualities are inimitably suggested in the artist's captivating and naïve manner. What could be more winning than the little maid called "Miss Gwatkin" by the owner, Baroness Alice de Rothschild, and known as "Simplicity"? (plate 10). Reynolds was as subtle in his portraits of children as in his pictures of men, and of the latter class perhaps in no other portrait is more clearly shown his intuitive perception of character than in that of Dr. Samuel Johnson now in the National Gallery. It is a study in browns, and shows a man blunt and outspoken—looking indeed as if just about to talk.

Reynolds's rare insight into the natures of his sitters produced what is termed "speaking likenesses" of a decidedly intimate order. It is not only this rather homely quality which makes his work engaging, but

also the fact that his treatment is synthetic: one feels a picture of his as a whole without being conscious of the parts.[1] This unity is aided by the rhythm, the harmonious flow in his composition. Carlyle termed poetry "musical thought"—there is certainly a poetical feeling in Reynolds's paintings, a feeling which makes him seem akin to his own friend Goldsmith. In fact were we in search of epithets for the style of the two men, those apt for one would be apt for the other, and this description of Goldsmith's writing is applicable word for word to Reynolds's painting: "full of charm . . . gayest, tenderest, most pleasantly coloured . . . at once natural and exquisite, innocent and wise." In Goldsmith's pure English we find a refreshing contrast to the stilted language of the earlier part of the century, which is something of a parallel to the contrast between the pictorial expression of Reynolds and his predecessors.

Though it was an age of prose, and provoked Lowell in the nineteenth century to exclaim, "Those well-regulated minds during a good part of the last century found out a way through rhyme to snatch a prosiness beyond the reach of prose," Goldsmith had the art through prose to express himself in poetry.

[1] Unfortunately the practice of having accessories, such as curtains, painted by an assistant makes some of Reynolds's pictures appear to lack unity.

Rothschild.

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MISS GWATKIN
("SIMPLICITY").
Sir Joshua Reynolds.

Alike in their sense of the dramatic and their disposition for character study, and alike in their sympathetic natures, Reynolds and Goldsmith both pictured leading figures of the time. Goldsmith in his poem "Retaliation" quizzed Burke and Garrick (friends of Reynolds) and others, but found nothing but good to say of the artist:

> Here Reynolds is laid, and to tell you my mind,
> He has not left a wiser or better behind;
> His pencil was striking, resistless, and grand;
> His manners were gentle, complying and bland;
> Still born to improve us in every part,
> His pencil our faces, his manners our heart:
> To coxcombs averse, yet most civilly steering,
> When they judged without skill he was still hard of hearing:
> When they talked of their Raphaels, Correggios, and stuff,
> He shifted his trumpet, and only took snuff."

This sweetness of nature is all the more remarkable when one thinks of Reynolds's unfortunate deafness, an infirmity which so often tends to embitter the sufferer and to make him keep apart from his fellows. But Reynolds was a gregarious being, and neither his deafness, which arose from taking cold in the chilly galleries of the Vatican during his Roman visit, nor his failing eyesight at the end of his life, quenched his desire to mix with men, amongst whom he was a general favourite. His "Discourses" on art, which he had to deliver in his capacity as President of the Royal Academy, take their place in the literature of the time, and stamp him as the intellectual equal of

his friends in the exclusive Literary Club, which was formed at his suggestion.

Throughout his Discourses, Reynolds was a staunch advocate of the methods of Michelangelo and Raphael; notice in his own portrait he introduced a bust of the former. In the second Discourse he said "Consider with yourself how a Michelangelo or a Raffaelle would have treated this subject: and work yourself into a belief that your picture is to be seen and criticised by them when completed."

It would seem that Reynolds, too well aware of his own leaning towards the Venetian school, which so strongly attracted him, was scrupulously careful to commend rather the manner of the Florentine masters of form, Raphael and Michelangelo. But Reynolds's heart was too great for his mind, and in his own work what he loved had the influence, rather than what he approved. True, he essayed work in the grand and sublime manner, which he never failed to recommend, but such pictures are not those which come first to mind at the mention of his name. No, it is as a colourist and as a portrait painter that he is memorable. Ruskin put him among the "seven great colourists of the world," and wrote: "considered as a painter of individuality in the human form and mind, I think him even as it is the prince of portrait painters."

There is a satisfaction in seeing the artist's view

of his own features. A succession of self-portraits of Reynolds can be studied in London. In the one painted before he went to Italy, he looks quite a boy as he gazes out from the shadow cast by his raised hand. There seems something almost prophetic in this choice of attitude, which accentuates and draws attention to the man's power of vision. His marvellous insight into human character was perhaps deepened through his unfortunate deafness, since in forming his judgments he was largely dependent on his observation of men's faces instead of on their voices.

A portrait painted by himself in Rome shows a young man with ruddy cheeks, dressed in the brown dear to the artist. Another shows him twenty-three years later, as he was in the time of his highest achievements.

Gainsborough, also, while still a youth came from the country to study in London. At first he gained some valuable knowledge of art, and skill in drawing, by working with an engraver, next he was a pupil of Hayman (a scene painter whose name is associated with Vauxhall Gardens), and subsequently he worked in St. Martin's Lane, at an academy which had succeeded Thornhill's.

But at that time there was no painter in London of sufficient genius to make an impression on the young

artist, and as soon as he felt he had acquired sufficient knowledge of drawing he began to work out his own ideas, and started on his career as a portrait and landscape painter. After a short period in Hatton Gardens he went back to Suffolk, where he married.

Amongst the country gentry he was more successful in winning notice than he had been with his attempt in London. From Ipswich he went to Bath, and was still there some years after the founding of the Royal Academy, of which he was a member.

When he returned to London his reputation was already made, and he proved a not inconsiderable rival of Reynolds. In his lifetime the public esteem he enjoyed was due to his portraits. Like Wilson he got little credit for his landscapes, though unlike Wilson he painted the scenery of his own country in a style quite free from the classic influence which so absorbed Wilson. Gainsborough had never had the opportunity to travel out of England, and his delight in nature was not biased by study abroad. Had he never painted any portrait at all, he would be remembered for his landscapes, the first in England which give an unaffected expression to a joy in the natural beauties of our country. The frequency of landscape backgrounds in his portraits should be remarked. Gainsborough had had singularly little training, compared with most other artists of genius, and this resulted in his work being distinctly original;

National Gallery of Scotland. *Annan & Sons.*

MRS. GRAHAM.
Thomas Gainsborough.

particularly is this true of his technique. He had a profound admiration for Vandyck, some of whose characteristics are evident in a typical Gainsborough portrait. One can count on finding the sitter dignified and aristocratic, the colour restrained and cool, and again on such accessories as caps or ruffles being treated in masterly manner.

Gainsborough's innate artistry in these respects can be recognised in his exquisite "Mrs. Graham," in the National Gallery at Edinburgh. The stately pose and bearing of the figure, the pearly whites and greys of the colouring, and the skilful technique of the brushwork make the picture a rival to any masterpiece of Vandyck (plate 11).

"The Duchess of Devonshire" in Earl Spencer's Collection is a little more intimate in character. In both these pictures can be remarked the use of landscape to complete the colour scheme. In one the warmth of the underskirt is repeated in the glow in the background, in the other the colour of the scarf is echoed in the blue of the sky.

If we speak of colouring in terms of precious metals, Reynolds's claims gold, and Gainsborough's silver. And as Reynolds's colour is warmer in tone, so his pictures are warmer in feeling, which perhaps accounts in some degree for the general acceptance of Reynolds's being placed before Gainsborough in order of greatness.

It is not surprising, in an age of versatile men, to

learn that Gainsborough was also a musician, devoted to his fiddle; and it seems possible that this passion for another mode of expression proved an outlet for much feeling that otherwise might have crept into his painting.

Gainsborough was wrapped up in his music and art, and found all the relaxation he wanted in their practice.

He died through an illness which was the result of a chill caught in Westminster Hall, where he was present at the trial of Warren Hastings.

Reynolds delivered a whole presidential address on the subject of Gainsborough—and this, the next to the last of his Discourses, is interesting reading. In it Reynolds gives his estimate of his rival's worth. "If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity, in the history of the art, among the very first of that rising name." Many years previously Reynolds had said: "The works, whether of poets, painters, moralists, or historians, which are built upon general nature, live for ever." Gainsborough was a born artist, educated almost entirely by nature; he was absorbed in nature, sensitive to her changing moods. He reproduced her spirit in his landscapes, always with an air of elegance that equalled the dignity and sensitive treatment in

VIEW OF
DEDHAM.
T. Gainsborough.

National Gallery.

Mansell.

his portraits. The "View of Dedham" might be instanced with its light glimpse between the trees (plate 12).

The picture of the artist by Zoffany in the National Portrait Gallery is in keeping with one's notion of Gainsborough as a man sincere in the pursuit of his art.

Romney was born in Lancashire; he had very little education, and was trained as a cabinet maker, but left this trade to be apprenticed to a local portrait painter at Kendal. Like Gainsborough he married while he was still a very young man. From Kendal he accompanied his master to York, and when his apprenticeship was at an end Romney returned to Kendal and set up as a portrait painter. It was not until he was nearly thirty years old that he looked for advancement in London.

An historical subject, "The Death of General Wolfe," brought him his first notice at the exhibition of the Society of Arts. In the following year he contrived a visit to Paris, and on his return to England his subsequent increase of prosperity soon made it possible for him to have a two years' tour in Italy. After that he settled in London, his portraits had a great vogue, and he was in the proud position of being regarded as a rival to the President of the Royal Academy. After the retirement of Reynolds, Romney

for the few years he was still painting held the first place in portraiture.

Romney was always of a melancholy disposition and was subject to fits of depression. As he grew older he became more liable to be weighed down by these attacks. His strength was sapped, until he broke down entirely, and left London to join his wife, who had stayed in Kendal when he first came to London. Except for one more visit to London, he stayed with his family in the North, where he remained an invalid until he died.

Romney, Gainsborough, and Reynolds are always associated for their brilliance in portraiture. When Romney's origin and upbringing are considered, it is matter for astonishment that he could ever be on the same plane with these other two. Naturally the work of Romney is very unequal; at no time had he the refined grace of Gainsborough, nor the intellectual grasp of Reynolds. He had had no chance to study anatomy; he had mixed with humble folks; and he came so late to London that he was shy and self-conscious. When therefore he had the opportunity to meet men of another class, he was not ready to avail himself of it. To the end he kept himself apart; he had a few firm friends, but did not enjoy society. No doubt this to some extent accounts for his omission from membership of the Royal Academy. He had, however, imagination and enthusiasm for his

Rothschild.

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MRS. JORDAN AS "THE ROMP."

George Romney.

work; and when the intellectual problems in picture making were not too great for him, and he could follow his picture through to the end he had in his mind, he would produce a canvas of indefinable charm. He was highly strung and nervous, and this disability, coupled with his lack of training in technical skill, made it difficult for him to carry to completion much of what he undertook, and even those pictures which he did not put on one side have often an appearance of lack of finish.

His own portrait in the National Portrait Gallery is very characteristic of the man. Unfinished as it is, it holds his nervous energy, and is unquestionably a distinguished and vivid piece of portraiture.

Romney is best known for his heads of lovely women, and especially for his frequent studies of beautiful Lady Hamilton.

His impulsive and unstable genius can be seen at its height in "Mrs. Jordan as the Romp," an excellent example of the splendid work of which he was sometimes capable (plate 13).

Among the portraits of his last period is that of Mrs. Robert Trotter, now in the National Gallery. Except for cracks, seen on a near view, one might think the paint still wet upon the canvas, and this effect is heightened by the modern type of face. The flesh colouring is delightful; indeed, the unstudied, unaffected grace of the whole picture is in the highest

degree pleasing. The attractive blue in the large hat and tie has a complementary note in the autumnal foliage in the half-distance; and the powdered hair harmonises with the greys in the white fichu and gown in an entirely satisfying way.

It is indeed a happy coincidence that on one wall are collected three portraits of one woman by three artists. It is worth while comparing the renderings of "Perdita" by Reynolds, Gainsborough, and Romney in the Wallace Collection. Lord Hertford considered this portrait by Reynolds to be that artist's most beautiful picture in the collection. Both Gainsborough's and Romney's are admittedly amongst their masterpieces, so that it is a comparison of the work of the three at their best. With anything else but his best Romney could not hold his own.

Each picture is instinct with the peculiar characteristics of each painter. The head by Reynolds shows his consummate art in portraying the individual rather than the type.

Gainsborough's full-length figure is an excellent example of the matchless dignity he achieved in his portraiture, and his choice of background is suggestive of his mastery in landscape.

Romney's face is full of elusive charm, reminiscent of the artlessness of the adorable "Parson's Daughter."

CHAPTER V

MAINLY REYNOLDS'S CONTEMPORARIES

I

HISTORICAL PAINTERS

Henry Fuseli, R.A. (1741–1825)—Benjamin West, P.R.A. (1738–1820)—James Singleton Copley, R.A. (1737–1815)—James Barry (1741–1806)—James Northcote, R.A. (1746–1831)—John Opie, R.A. (1761–1807)—William Robert Haydon (1786–1846)—William Hilton, R.A. (1786–1837)—Nathaniel Dance, R.A. (1734–1811)—Angelica Kauffman, R.A. (1740–1807)

ALLUSION has been made to Reynolds's praise of the grand manner; and to his own attempts in this line—also to the rise of an historical school in literature. The temptation offered to achieve fame in the heroic style made many artists succumb, and there is a long list of men who laboured to produce historical pictures in order to refute the assertion that England was incapable of creating a great historical school of painting.

The Royal Academy started a scheme for decorating St. Paul's Cathedral, at its own cost, but religious prejudice against mural paintings caused the proposal to be dropped.

Next the Academy encouraged an enterprise set on foot to establish a Shakespeare Gallery. This plan had a less disappointing reception. The gallery was built, and leading artists exhibited pictures which illustrated scenes from Shakespeare. In the end the collection was dispersed by lottery, owing to the financial difficulties of the promoter, Boydell; but it had served to arouse greater interest in this branch of painting, just as Hogarth's and his contemporaries' gifts to the Foundling Hospital and to St. Bartholomew's Hospital had advertised their art before the establishment of exhibition rooms.

The Shakespeare Gallery was followed by another venture, this time for the illustration of Milton, which was undertaken by a single artist, the foreigner Fuseli, who had settled in England. He was Professor of Painting, and Keeper of the Royal Academy, and in his capacity as teacher in the School he exercised a considerable influence on future artists. He himself had had no academic training, he had no executive skill in either drawing or colour, and by reason of exaggeration in action and expression his pictures too often appear theatrical instead of dramatic.

In contrast to Fuseli's fantastic manner is the commonplace style of West.

West was born in Pennsylvania, and showed so great an aptitude for drawing that the religious

scruples of his Quaker family were overruled, and the promising boy was allowed to become an artist. His first efforts were portraits. He soon was able to leave the New World for the Old, where his goal was Italy. He took himself and his art very seriously, and made the most of his three years in that wonderful country.

West came to England in 1763, and very soon attracted royal notice. He was included as one of the original members of the Academy, and became its second President on the death of Reynolds. He could have received a knighthood, but as a " Friend " he would not accept this honour.

West's pictures lacked inspiration and fire, and what received admiration amounting to adulation a century ago can but be regarded as mediocre and uninteresting in the present day.

Perhaps his best-known picture is " The Death of General Wolfe," a subject which must have held a special interest for a native of America.

West, for the first time in an heroic subject, did not represent the figures in classical draperies, but created a precedent by depicting them in modern dress. This innovation was not approved by the public, and West in other pictures conformed to custom.

Copley was born just after his parents had emigrated from Ireland to Boston. With a natural taste for

art, he trained himself, and began to paint portraits and groups. He was enterprising enough to forward pictures to London exhibitions, and these received attention, so that his name was known in England before he made his way there.

But Copley was ambitious, and before he settled in London visited not only Paris and Rome, but also art centres in Germany and the Low Countries.

His practice in portraiture in Boston stood him in good stead when he specialised in painting historical pieces of events of his own time. He was very thorough in making his characters all portraits, and also in depicting the backgrounds for them as truthfully as possible. He used to visit the scene of the incident, and labour to reproduce it faithfully. That he achieved realism is shown by the fact that the Duke of Wellington, when regarding Copley's "Death of Major Pierson," expressed the opinion that "it was the best representation of a battle" he had ever seen.

Copley's pictures are of undoubted historic interest. In his own time they appealed to public taste in a special degree, since they combined to satisfy the popular liking for portraiture with the growing fashion for history. He was elected a full member of the Royal Academy, and enjoyed His Majesty's favour.

Copley's paintings, in spite of a long life devoted to

his art, are not very numerous. This is not surprising when one considers their character. Even on a necessarily slow branch of art he was a particularly slow worker, a fact that is not obvious from one's first impression in looking at a picture by him, as his paintings have a vigour and spirit not suggestive of an over-deliberate artist.

Barry, an Irishman with little education, attracted the attention of Burke, and through his help contrived to go abroad to study in Paris and in Italy, where he became devoted to the classic style. On his return to England he managed to gain some appreciation for his work, and was made a Royal Academician and professor.

When the scheme for painting the interior of St. Paul's came to nothing, Barry undertook the decoration of the hall of the Society of Arts, and his series of pretentious paintings was the chief work of his life. He was not a popular painter, he was quarrelsome by nature, and lack of appreciation shown to him intensified this failing. He alienated his benefactor Burke; he made himself disliked by his fellow members of the Academy, and was relieved of his professorship and membership. His life ended sadly, for towards the end of it he was more or less destitute.

Northcote was a Plymouth man. He served a

seven years' apprenticeship to his watchmaker father, but devoted all his leisure to drawing, and as soon as he was free abandoned his trade for painting. He gained some local recognition, and was fortunate in getting an introduction to Reynolds, which was the means of his becoming not merely the pupil, but also the friend of the great man. After five years of this profitable study, Northcote did what his master had done before him: returned to his native Devonshire, and found portrait painting so lucrative that he was soon on his way to the Continent, where he specially studied Michelangelo, Raphael, and Titian. He spent some years abroad, then, after he had paid a visit to his home, settled in London. He continued portrait painting, but soon his leaning towards historic art found support in the project of the Shakespeare Gallery. His first efforts in this new line brought him rapid recognition in the shape of his R.A. His pictures, unlike those of Copley, were superficial in every respect, without truth in arrangement, portraiture, or colour, and have little to commend them to our interest. Northcote himself wrote a "Life of Sir Joshua Reynolds," and, with the assistance of William Hazlitt, wrote a "Life of Titian."

Northcote's connection with literature can be understood when we see his portrait, which gives him the appearance of a thinker in a contemplative mood, rather than of a painter.

Hazlitt published the "Conversations of James Northcote, R.A." Though Hazlitt is famous as a man of letters who was essentially a critic, it is interesting to know that he painted portraits, including one of his friend Charles Lamb.

A parallel to Northcote is found in his friend and sometime rival Opie.

Opie also came from the West Country, was destined by his father to inherit the family trade, and his innate love of art forced him to try his fortune as a painter. An influential introduction gave him the opportunity of meeting Sir Joshua Reynolds. This happened just before Northcote's arrival in town after his Italian visit, when he was greeted by Reynolds with the news of the impression the young Cornishman had made on London. Opie began with portraiture, but was soon drawn towards historical subjects, and it was then a neck-and-neck race between him and Northcote for academy honours. The two pictures with which they respectively won their R.A.'s were shown at the same exhibition; and to add to the coincidence, the two pictures now belong to the same collection, that of the Corporation of London in the Guildhall.

Opie too was employed on pictures for the Shakespeare Gallery, but when this work was finished he returned to portrait painting as his principal occupa-

tion, though he still sometimes painted a subject picture.

He succeeded Fuseli as professor of painting, and delivered to the Academy students four lectures which were afterwards printed.

Like Northcote, he is associated with literature: he wrote a life of Reynolds, and was himself the subject of a published work, for his memoirs are amongst the writings of his wife.

The women in Opie's pictures are not conspicuous for grace and are apt to look "thick." His portraits on the walls of a gallery can very frequently be singled out by his trick of lighting the face so as to give an intensely dark shadow below the eyebrows and nose. These strong accents give a hard effect, and hinder the possibility of a really individual expression in the various types of his sitters. Otherwise his portraits are not striking. Though true to life in general, their colouring is not always happy.

William Robert Haydon was a man of great ambitions, who took himself very seriously. He had a chequered career, with spasmodic successes sandwiched between times of distress and frequent arrests for debt.

His dearest wish was to excel in historical painting, and he had an ample faith in his own power to do so, but even his conceit of himself was not enough to

withstand the rebuff of being passed over when other artists were chosen to decorate the new Houses of Parliament. The man was abnormal. His mind was erratic and eccentric; he had deviated even from his purpose to surpass other achievements in historical painting, and had dabbled in portraiture. His nature was warped, and when the mortifying neglect of his work was more than he could bear he took his own life.

Haydon published works on painting, and the year after his death his "Autobiography and Journals" appeared. His sayings are often quoted in connection with other artists—notably Wilkie, and more especially in connection with his poet friend Keats.

William Hilton was the son of a portrait painter, but devoted himself to historical, mythological, and biblical subjects, and did not succumb to the temptation to try for more rapid gain by attempting portraiture. He is best known for his religious pictures, one of which was the first of the Chantrey purchases. "Christ Crowned with Thorns" is now in the Tate Gallery.

Nathaniel Dance, a Londoner by birth, like Gainsborough was a pupil of Hayman, but he had the advantage of some years' study in Italy. Among his portraits in the National Portrait Gallery is his painting of Clive, founder of the British Empire in

India. Dance was a great friend of Angelica Kauffman, who was also one of the original members of the Royal Academy. She was a native of the Tyrol, a much-travelled woman of wealth, a linguist, musician as well as artist, celebrated in her day, but whose work is of no particular interest at the present time, and is best known through engravings. She was fortunate in having the friendship of Reynolds and the inspiration of intercourse with him. He painted a charming portrait of her, and also sat to her that she might paint him.

II

PORTRAIT PAINTERS

Lemuel Francis Abbott (1760–1803)—Sir Henry Raeburn, R.A. (1756–1823)—Sir William Beechey, R.A. (1753–1839)—John Hoppner, R.A. (1758–1810)—Sir Thomas Lawrence, P.R.A. (1769–1830)—Sir Martin Archer-Shee, P.R.A. (1769–1850)

The foregoing were all associated with the growing interest in historical subjects. There are some artists still to be considered who were more closely identified with portraiture.

Abbott, a pupil of Hayman, did some strong work, such as "Mr. Henry Byne" in the National Gallery, and, in the neighbouring gallery, "Nelson." This stands out, for the simplicity of its conception, from the mass of portraits of naval men treated in melodramatic fashion.

Another portrait, the magnificent "Hood, Lord Bridport," is conspicuous in the same way. The look of the man of the sea in the eyes of the admiral is enough suggestion of power, without paraphernalia of ships and storms in the background.

Raeburn, a Scotchman, had the early training that reminds us of that of some Renaissance artists. He was apprenticed to a goldsmith. While gaining the dexterity which the goldsmith's art promotes, he was also employing his leisure in attempts at making portraits in miniature. He had no definite lessons in colouring, but a leading Edinburgh artist befriended him and helped him with advice and criticism, and gave him the chance of copying pictures. Raeburn soon began to be known in the city, and received commissions. Emboldened by success with his miniatures, he attempted life-size work in oil-colour. He was fully justified in doing so, and had his reward when he was able to go to London, where he had the luck to meet Reynolds. Sir Joshua appreciated his gifts to such an extent that he allowed Raeburn to work in his studio, and then advised him to go on to Italy. After two years abroad he was back again in Edinburgh, where he remained, except for occasional visits to London. He has been called the Reynolds of Scotland, and indeed there is much justice in the title.

Raeburn was elected to the highest honour in the art world of his own native country, for he was President of the Society of Artists in Edinburgh, and was made painter to His Majesty for Scotland. Other honours included membership of the Royal Academy and a knighthood.

Raeburn was easily the foremost painter in the northern capital, and was moreover well liked as a man. Among the many celebrated men who sat to him, not a few were his personal friends. He was sociable by nature, which is certainly a quality that can be reckoned as an asset to a portrait painter.

His portraits are forceful and animated, real character studies, and the colouring is harmonious and pleasing, though it has not the richness of that of Reynolds. The "Portrait of a Lady" in the National Gallery is an example of very lovely colouring; the russets and grey with orange make a delightful scheme. Raeburn's masterpieces include some superb portraits of women, but his chief success is in portraits of men. This is not surprising, since his style is virile and direct and is without some of the subtleties which helped Reynolds to excel in portraying women.

Raeburn's rather blunt manner has sometimes a tendency to give a plebeian cast of countenance to his sitters. This is accentuated by his practice of looking up at the face of his model, for the foreshortening

Annan & Sons.
THE MACNAB.
Sir Henry Raeburn.

of the head results in the sacrifice of the intellectual to the sentient features.

The illustration given of Raeburn's work shows his best qualities (plate 14). Perhaps the satisfying effect of this artist's portraits is due to his manner of work: which in its turn was due to his self-taught methods. The habit of drawing with the brush, and making his work not a coloured drawing, but a constructed painting, probably arose from his copying pictures without having previously been taught to draw. This direct brushwork can be enjoyed in his "Lieut.-Colonel Bryce McMurdo," and, to borrow from the jargon of the studio, "slick" is the word that comes to mind when observing the treatment of the hands. His portraits are purposeful and retain their inspiration, so that his finished works have the freshness that we sometimes find only in the sketches of other artists, who have a more laborious succession of processes in their finished paintings.

A notable contrast to Raeburn is another self-taught artist—Lawrence, who started as a draughtsman in line and whose work was always apt to suffer from the effect of being a tinted drawing.

Beechey, an Oxfordshire man, was a student of the Royal Academy Schools. After about four years as an artist in Norwich he came back to London, where he soon gained a considerable reputation in portraiture.

He was appointed Painter to the Queen, was knighted by George III, and elected a member by the Royal Academy. He was most assiduous in his contributions to the Academy Exhibitions, up to the year of his death, only twice omitting to send pictures. Boydell, the engraver, in his Lord Mayor's robes was the subject of a very elaborate portrait; in contrasting simplicity was the picture of Mrs. Siddons. But a work which gives one the impression of having been really enjoyed by the painter is Beechey's portrait of Sir Francis Bourgeois. This portrait is very delightful with the charming expression, quite free from any touch of self-consciousness either in the sitter or painter.

Bourgeois was a collector and landscape artist who had benefited by advice from both Reynolds and Gainsborough. He bequeathed his collection to Dulwich College, with money to build and maintain a picture gallery.

Of other painters already at work during Reynolds's lifetime, two shared the premier honours in portraiture after his death and Romney's retirement. These were Lawrence and, for many years his close rival, Hoppner.

Hoppner was the son of an East End German. As a boy he was in the choir of the Chapel Royal. The King befriended him, and because he showed some gift for art paid for him to study at the Royal Academy School, where he gained the

great honour of the gold medal. He had an inclination for landscape, but chose rather to specialise as a portrait painter. He received commissions from members of the royal family and was appointed Portrait Painter to the Prince of Wales. He was elected associate, and then member, of the Royal Academy. He himself, suffering from ill-health, which made him irritable, and his work, in which he was frankly a copyist, are both contrasts to the personality and pictures of Lawrence.

Hoppner not only adopted Reynolds's compositions and style, but also used the same fugitive colours, which, though brilliant when the portrait left his studio, all too soon faded or grew dark. Lawrence avoided these risky pigments. Another difference was Hoppner's introduction of landscape backgrounds in the Gainsborough manner, which Lawrence seldom used. Moreover, there is a soft vagueness in the modelling of the face in a Hoppner very different from the hardness so often found in a Lawrence.

Hoppner was not an original artist and was a poor draughtsman; but he achieved a certain lasting distinction in being a close follower of Reynolds, a distinction which might not have been his if he had tried to strike out in a more ambitious line.

Lawrence came from the West of England; born at Bristol, he lived with his parents, who were innkeepers, at different places in Wiltshire and other

counties. Precocious from early childhood, his gift for rapidly seizing a likeness was thought sufficient for him to dispense with a course of training. He had ample scope for exercising this talent in making studies of his father's customers, and when only ten years old he was actually employed with orders for portraits in chalks. A few years later he began in oil-colours, and then went to London and was admitted as a student to the Royal Academy School. His progress was phenomenal. His triumphs included an introduction to the great Reynolds, at whose house he was treated as a welcome visitor. He was elected Associate of the Royal Academy, and the following year, within a month of Reynolds's death, was made Court Painter to the King; he was elected a member of the Dilettanti Society, and in addition was appointed Painter to that Society. When still only twenty-four years old he became a member of the Royal Academy.

This unprecedented success when such a young man was followed by equally appreciative recognition in his later years. A knighthood in the year of the Battle of Waterloo, the honour of painting the Duke of Wellington, and the presidentship of the Royal Academy some five years later, all testify to the esteem in which he was held by his own generation at home. Abroad he was made a member of the Academy of St. Luke at Rome, and a Chevalier

of the Legion of Honour, and he was commissioned to paint the portraits of many sovereigns on the Continent and of the Pope and Cardinals at Rome.

Lawrence stepped into Reynolds's place as Painter to His Majesty; he also stepped into Reynolds's place as the favourite portrait painter of rank and fashion. He was himself very good-looking, had an ingratiating manner, and stooped to the practice of flattering his sitters in conversation and on canvas. His popularity was immense, his portraits were sought after in such numbers that they were painted too rapidly to be of sound technique, and Lawrence took short cuts to get his effects. His drawing was good, probably because of his period of specialising in pastels; but one is too conscious of the paint for the colouring to be pleasing, and there is a certain hardness owing to a lack of that losing of outline, which is such a happy feature in the shadows of a painting by Reynolds. His early practice in chalks seems to have told on his oil-painting all through—and though he did not fall into Reynolds's error of over-experiment in pigments, he set a fashion in this chalky type of colour which is far from pleasant.

Further, he had not Reynolds's knack of seizing the most expressive pose for his different sitters as a help in bringing out their character. There is a great sameness in the scheme of Lawrence's portraits of people of quite different temperaments.

A comparison between portraits of the so-famous Mrs. Siddons by Gainsborough and Lawrence is enough to show that the latter was an inferior artist. Yet many of his portraits are delightful in spite of faults, which were mainly due to his pandering to popularity by turning out pictures at too speedy a rate to be compatible with thoroughness. His " Sir Samuel Romilly " in the National Gallery is a lifelike portrait to which one is glad to return.

Lawrence should be remembered as playing a leading part in furthering the purchase of a large private collection of pictures which was the beginning of the National Gallery. His connection with the nation's acquisition is pointed by his portrait of the collector Angerstein, painted for George IV (plate 15).

Another artist who was helped by the advice of Sir Joshua Reynolds was Shee. An Irishman by birth and upbringing, he studied at the school of the Dublin Royal Society. On starting for himself in portrait painting he made some headway and soon left Dublin with introductions to friends in London. It was to Burke that he owed his meeting with Reynolds, who recommended further study and suggested a course in the Royal Academy Schools. The wisdom of this was shown when, within a dozen years of quitting Dublin, Shee was made a full member

National Gallery.

Mansell.

JOHN JULIUS ANGERSTEIN.

Sir Thomas Lawrence.

of the Royal Academy. His election as President was a possibility to be considered when West died, and was a foregone conclusion when the next vacancy occurred.

Shee was a man of parts, with literary as well as artistic gifts, and in addition, an easy manner, ready tact, and a level-headed power of judgment. These qualities were of special use, since it fell to his lot as President to negotiate in the matter of the National Gallery, then being built; for the Royal Academy was to be housed in a wing of the great pile in Trafalgar Square.

In recognition of his special services while President he received a liberal annuity from the Academy.

His portraits are not distinguished for showing much character, and frequently can be criticised for the absurdly small head in proportion to the figure.

An interesting fact is that he lived in the same house that Romney and also Cotes had had in Cavendish Square.

CHAPTER VI

MINIATURISTS

George Michael Moser, R.A. (1704 ?–1783)—Mary Moser, R.A. (? –1819)—Nathaniel Hone, R.A. (1718–1784)—Horace Hone, A.R.A. (1756–1825)—Jeremiah Meyer, R.A. (1735–1789)—Ozias Humphrey, R.A. (1742–1810)—Henry Bone, R.A. (1755–1834)—Richard Cosway, R.A. (1740–1—1821)—Maria Cosway (Hadfield) (1759–1838)—Angelica Kauffman, R.A. (1740–1807)—Richard Collins (1755–1831)—Samuel Shelley (1750–1808)—Andrew Plimer (1763–1837)—Nathaniel Plimer (1757–1822)—John Smart (1741–1811)—George Engleheart (1752–1829)—John Engleheart (1783–1862)—Henry Edridge, A.R.A. (1769–1821)—Sir Henry Raeburn, R.A. (1756–1823)—Andrew Robertson (1777–1845)—Sir William Charles Ross, R.A. (1794–1860)—Sir William John Newton (1785–1869)—William Essex (1783–4—1869)

THE artists mentioned in the last chapter are all, in one way or another, associated with Reynolds. It is not easy to escape from his influence on his contemporaries and followers. In no branch of portraiture is it more difficult than in miniature painting.

Miniature painting is a peculiarly intimate form of portraiture, and it naturally had an extensive popularity in the eighteenth century, a period which has been remarked to be distinguished for personal relationships.

This old and genuinely British art took on a new

lease of life, and had a glorious end before the inventions of the next century resulted in mechanical portraits, the daguerreotype followed by the photograph. And it owed this period of renewed activity, in a large degree, to the stimulating effect of Reynolds.

It was immediately recognised in the constitution of the Royal Academy and miniaturists had to experience no galling delay in having representatives included on the governing body. Engravers were not so liberally treated and were not in the beginning included even as associates.

The first Keeper of the Royal Academy was Michael Moser, who had previously been the head of the St. Martin's Lane Academy. He was an enameller, primarily in quite a decorative manner, on such precious objects as the case of a watch or a snuff-box, but he was also a portrait painter and practised in other branches of art. His only daughter Mary was also one of the original members of the Royal Academy. Her special gift was flower painting.

Amongst the foundation members of the Royal Academy were other miniaturists. Nathaniel Hone, an Irishman, with a natural bent for drawing, settled in England and made a name as a miniature painter, though he attempted work in other mediums. His son, Horace, followed the same profession and gained an associateship. The son's portraits are apt to be

effeminate, as in his rather weak "Rt. Hon. William Pitt."

Jeremiah Meyer, a native of Germany, who came as a youth to England, studied at the St. Martin's Lane Schools and under Zincke. He, too, worked in both water-colour and enamel and held the office of miniature painter to Queen Caroline and enameller to George III. At South Kensington can be seen a portrait by him of "A Gentleman Unknown": in it there is much more action suggested than in most miniatures. His "Mrs. Carruthers" shows the more usual unoccupied sitter.

The Royal Academy continued to show favour to miniature painting, and gaps in the membership were filled by eminent artists in this branch of portraiture.

Ozias Humphrey came from the West country and was a student at the St. Martin's Lane School. He worked in Bath and then came back to London. Reynolds was interested in him and gave him much encouragement. A lengthy stay in Italy fired him with a desire to do work on a larger scale—but his true *métier* was miniature work.

Humphrey made a three years' tour in India, where numerous eminent natives and others sat to him. A few years after his return to England his work in miniature, which was considered to lead the way,

received academic recognition. Unfortunately his eyesight was failing, and, though he compromised by working in crayons instead of in the more trying medium, within a few years he was quite blind.

His unfinished " Warren Hastings " at South Kensington is interesting in view of his visit to India.

Henry Bone was born and brought up in the West of England. He was a china manufacturer's apprentice, so from his youth was familiar with a furnace; and when that training was over he passed on to enamelling jewellery, and very soon he was trying his hand at portraiture.

His early training caused him to specialise in enamelling, and he is counted the greatest English exponent of that art. He is noted for his copies of celebrated pictures rather than for original work. Several of his descendants were also enamellers who worked from portraits by painters in oils.

Richard Cosway might be called the Reynolds of miniature painting. He held a very high place in his own time, and his work is memorable for its intrinsic beauty. He himself was something of a connoisseur, and loved to surround himself with objects of beauty. He had an instinct for design, and though he was no doubt greatly influenced by Reynolds, his own powers prevailed and he was not a copyist. Cosway set the fashion of painting in entirely

transparent colour on ivory. His work is characterised by an exquisite grace, a spontaneous gaiety. The faces have a charm of expression which is in no way lessened by the high finish he attained, and added to these attractions there is great beauty of colour.

When we are used to the miniatures done by his imitators, who are still with us, it needs some small effort to appreciate that this fascination in a lighter strain was some new thing. Hitherto in a comparison with work in France, though England could hold its own in most respects, there was not any question of the superiority of the former for delicacy of treatment, lightness of style, the absence of what might be termed *déjà vu*. In fact, the rather subtle quality which is understood by the characteristically French word *chic* was rare in British work. In this respect Cosway could equal the French on their own ground.

Cosway was the son of a Tiverton schoolmaster. He was successively a pupil in Hudson's studio, the St. Martin's Lane, and the Academy Schools. Then he started as a teacher of drawing, and worked at miniatures for snuff-boxes; but his talent soon needed a wider scope, and it was not long before his work in portrait miniatures became renowned and he found himself the most popular miniaturist amongst the pleasure-loving ladies in high life.

The man himself was, in the word of the day, a

maccaroni, an exquisite. He was a favourite of the Prince of Wales for many years, and in spite of his vanities and eccentricities Cosway was also a favourite with his fellow artists.

Though extravagant in dress and in his amusements, he was extremely industrious and was a very rapid worker. This must partly account for the spontaneous freshness of his highly finished miniatures, of which his "Mrs. Fitzherbert" at Hertford House is a delightful example. His "Princess Sophia" is another fine portrait of a woman, and "Viscount Newark" at South Kensington exhibits an equal talent in portraying a man (plate 16). Cosway had another manner of working when he sketched the whole miniature and carried only the face to completion. There is a hint of a possible evanescence in these dainty portraits which renders them very precious. His "Madame du Barry," delicate in the extreme, yet very living, is a veritable *chef d'œuvre.*

Cosway's cheery spirit never left him, and despite the paralysis that attacked his hand, and ended his lucrative work, he remained gay of heart until he died in his eightieth year.

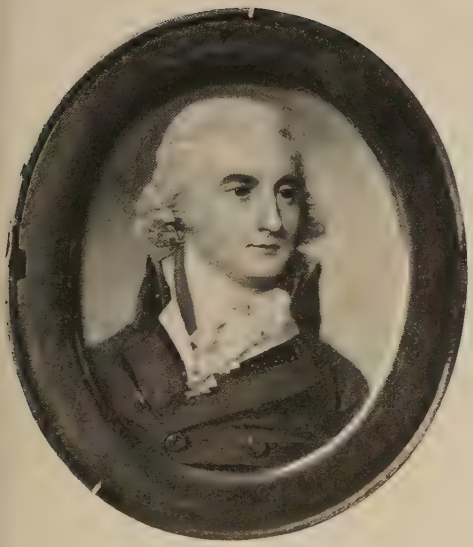
Cosway's wife, Maria Hadfield, was the most celebrated of numerous women miniaturists Her friend Angelica Kauffman included this form of painting in

the toll of her accomplishments, and amongst others who practised it were Reynolds's sister and niece.

Cosway shared his general popularity with Richard Collins (a pupil of Meyer) and with Samuel Shelley, who was more or less self-taught, basing his work on his study of Reynolds. Both deserved the recognition they received—for they did fine work.

A man whose style causes him to be classed with Cosway is Andrew Plimer. Though he was of an inferior calibre, and frequently placed the head too high for good composition, and allowed himself such an exaggeration as the intensifying of the eyes, his miniatures have often engaging qualities. He had been first a servant and then a pupil of Cosway, and caught on occasion something of his master's charm of workmanship. His brother Nathaniel was also a painter of miniatures, but his work is more artificial in character.

In another class are Cosway's friend John Smart and George Engleheart, whose miniatures appealed to the more serious-minded folks. In both there are signs of thoroughness, their work is really sound. Smart's is conspicuous for the accurate modelling of his heads, and in both is a feeling of strength and power more nearly approaching the character of the work of the acknowledged master of English minia-



CAPTAIN AND
MRS. ARCHDALE.
George Engleheart.

*South
Kensington.*

ture, Samuel Cooper, and yet including the delicacy distinctive of eighteenth-century miniatures, while at the same time avoiding their tendency to appear unsubstantial.

Smart and Engleheart had the gift of making their sitters appear people who are " worth while," interesting and desirable to know, which is a very living form of attraction. The very high standard of Engleheart's portraits is the more remarkable since their number approaches five thousand ! His " Earl of Beauchamp," in Lady Maria Ponsonby's collection, is very beautiful, and the individuality of the man has been kept. The Hertford House " Portrait of a Lady " is pleasing, and there are some excellent miniatures at South Kensington which illustrate his admirable style. Of these the double portrait of Captain and Mrs. Archdale is noteworthy (plate 17).

Engleheart had the advantage of study under Reynolds, many of whose pictures he copied in little. His attainments certainly fitted him to be Meyer's successor as miniature painter to George III. An artist who worked in the same manner, with less success, was his nephew and pupil, John Engleheart.

Smart had been a fellow student of Cosway, and the two men were friends. Smart's great strength lay in his capacity for perfection of drawing, but his colouring is exceedingly beautiful too. He seems to have had a liking for a tender pearly grey background,

and this is seen to great advantage at South Kensington in a fine portrait of a lady (plate 16). A glimpse of her sleeve of rich orange gives just the warm note that contrasts with the cool setting of the head. Here too is the "Portrait of a Man in Indian Costume," which reminds one of Smart's four years' tour in India, where he was as successful as in England. The Pierpont Morgan Collection has two gems in "Sir Charles Oakeley" and a "Lady Unknown."

The name of Henry Edridge should be included in the notice of artists who gained much help from acquaintance with Reynolds.

Allusion has already been made to Raeburn as a miniaturist. He helped Andrew Robertson, a fellow countryman, whose interest was divided between painting and music. Robertson, in his turn, gave opportunities for improvement to the more famous William Ross, who was one of the last representative miniaturists before the revival of the art in recent years.

Ross belongs to a later period in time, but as he received his inspiration from the eighteenth century he is one with its artists in feeling. He came of a clever family, and early showed signs of his gift for drawing from life. He had a brilliant career at the Academy School, then, as Robertson's assistant, he made headway in miniature painting, but, at

the same time, gained experience by practising on historic subjects in oils.

When Ross devoted himself to miniature painting his style was fairly established, and indicates a predilection for Reynolds before all other artists. Ross had ample scope to show his talents, for most celebrities of his time seem to have had miniatures from his hand. Queen Victoria sat for her portrait the year of her accession, and knighted him the year he was made a Royal Academician.

As a man he was kind-hearted, agreeable, and unselfish, loyal to his friends; as an artist he was true to his models, accurate alike in depicting features, expression, and character, exact in colouring, faithfully giving all the details and accessories in the portrait. His conscientious treatment of a subject was done with good taste, so that his miniatures are interesting and rank high. South Kensington has a fine specimen of his work, "Sir Peter Hesketh-Fleetwood, Bart."; and also the artist's portrait of himself.

In the same gallery can be seen examples of the miniatures by his contemporaries Newton and Essex. As has been suggested, mechanical portraiture, if it did not kill, certainly "scotched" miniature painting. A few artists did some slight work in this medium, but there is no outstanding great name of any specialist in this form of art.

CHAPTER VII

MAINLY REYNOLDS'S SUCCESSORS

I

PORTRAIT AND LANDSCAPE

John Jackson, R.A. (1778–1831)—Thomas Phillips, R.A. (1770–1845)—Henry Howard, R.A. (1769–1847)—Joseph Wright (of Derby) (1734–1797)—John Crome (Old Crome) (1768–1821)—John Bernay Crome (1793–1842)—James Stark (1794–1859)—George Vincent (1796–1831)—John Sell Cotman (1782–1842)—William Blake (1757–1827)—Thomas Stothard, R.A. (1755–1834)—George Morland (1763–1804)—James Ward, R.A. (1769–1859)—Thomas Hand (active 1792–1804)—William Collins, R.A. (1788–1847)—Patrick Nasmyth (1787–1831)—Alexander Nasmyth (1758–1840)

Reynolds had, as it were, pushed off British native painting along the line of history and portraiture, portraiture whether large or in miniature: and the impetus he gave lasted well into the nineteenth century. Thus the work of many portrait painters links them with their predecessors rather than with their contemporaries.

Art was not singular in this respect; we can find a parallel in literature. Richardson and Fielding, who launched the novel, might be said to have trans-

mitted the motive power, through Goldsmith, which guided Jane Austen in her exquisite works on "three or four families in a country village." The great happenings and tremendous struggles of her day seemed to have passed her by and to have had no power to stir her. Her delicate, detailed novels (those miniatures, as it were, in the art of letters) reflect none of the emotions that were sweeping the country during her lifetime.

Similarly some artists felt the influence of Reynolds more than that of the moving events of their own day. It seems reasonable, therefore, to notice the following portrait painters before considering others whose work bore a special relation to the times in which they lived.

John Jackson, a Yorkshireman, was a portrait painter of considerable ability who belonged to the Reynolds school. In his youth he was apprenticed to his father, a tailor, but his efforts in portraiture came to the notice of Sir George Beaumont, who lent him a picture by Reynolds to copy and was sufficiently impressed by the merits of his attempt, to make an offer to send the young man to the Academy Schools. Jackson did well there, quite fulfilling the promise of his early days in the North Riding. He went to the Netherlands to study, and soon afterwards was made a full Academician.

Later he visited Rome with the sculptor Sir Francis Chantrey. The mention of this benefactor to British art recalls the fact that Jackson painted portraits of Sir John Soane (one now in the Soane Museum, another in the National Portrait Gallery) and a portrait (now in the National Gallery) of the Rev. William Holwell Carr—who both bequeathed collections to the nation. Also in the National Gallery is his fine portrait of the artist Northcote, whose face is given a suggestion of asceticism, which can be found in Northcote's portrait of himself. The hands are rendered in an expressive manner and the colour of the picture is good.

Thomas Phillips lived for three-quarters of a century and is distinguished for the number of portraits he painted of men of genius. A recital of their names suggests the democratic tendencies and the awakened thought and energies called forth in response to the stimulus provided by the French Revolution. Crabbe, Wilkie, Scott, Coleridge, Napoleon are among the celebrities who sat to him. The National Portrait Gallery has several portraits by Phillips, those of Blake and Faraday are fine examples of insight into temperament. This apprehension of temperament is the clue to his successful portraits of exceptionally gifted men.

Phillips was a Warwickshire man, trained in Bir-

mingham by a glass painter. This work did not satisfy his ambitions, so, armed with an introduction to West, he set out for London and was given employment in connection with the stained glass in St. George's, Windsor, by the new P.R.A. Phillips next tried subject pictures in oils and then turned to portraits. The honours of A.R.A. and R.A. were followed by his appointment as Professor of Painting; and in order to be more capable of delivering the lectures required, Phillips, accompanied by Hilton, went to Italy. This visit abroad had no prejudicial effects on his work, as was the case with several artists who went to the Continent somewhat late in life.

His portraits are of solid worth, carefully painted, well modelled, without eccentricities of handling or lighting. The effect of a personality is not confused by the intrusion of meaningless or unnecessary accessories. The simplicity of their design leaves a welcome sensation of repose in his pictures.

Henry Howard, in contrast to some artists who became famous in spite of the lack of a thorough initial training, seems to have suffered from a too much prolonged course of study. It looks as if his natural ability had been stifled by being given no breathing space between his studentship at the Academy schools, where, in the opinion of Reynolds,

he showed brilliant promise, and his four years abroad. This Continental tour had the result so frequently to be regretted, that the artist attempted classical works in the foreign manner. Shakespearean subjects of his can be seen at the Soane Museum.

Portraits by Howard show some strength and character; for instance those, in the National Portrait Gallery, of the poet Hayley (whose life of Cowper was illustrated by Blake) and of Watts, the inventor.

There were other artists who did not through inclination or expediency confine themselves to portraiture. Of these was Joseph Wright, known as Wright of Derby, who was not only born there, but also did most of his work there. He was a pupil of Hudson's in London, and he went back to his old master for a further course of study after he had begun portrait painting. He spent two years in Italy and he tried his fortune for about the same length of time in Bath, when Gainsborough had moved to town—but the rest of his life was passed in Derby. He was not greatly concerned with exhibitions or art movements, and his work stands apart from the general type. He aimed at being an historical painter, but he followed a bent of his own, and is celebrated for groups and subject pieces illuminated by fire or candlelight. An excellent ex-

ample of this particular style is "An Experiment with the Air-pump," in the National Gallery.

His delight in unusual lighting was encouraged during his visit to Naples, for he had the good chance to see Vesuvius in eruption and marked the vivid and striking effects produced. This spectacle had an influence on his choice of subject up to the end of his career, though he sometimes painted more conventional portraits and landscapes.

His portrait of Arkwright the inventor is in the National Portrait Gallery, where there is also a striking painting of himself. The pose is unusual for a self-portrait, but it is the look on the refined face which attracts one to this picture.

John Crome—called "Old Crome," because his son of the same name was of the same profession—was born in Norwich, and all his life was intimately connected with that city. He was one of the few men of that time who did not settle in London. Crome's parentage was of the humblest, and he had next to no education. He was first an errand boy and then an apprentice to a house and sign painter. Having learnt to handle a brush, his enthusiasm being stirred by the picturesque city and by the wild open country around, he ventured upon sketches from nature, and spent most of his spare time developing his powers of observing and recording the loveliness about him.

Crome made friends with an artist who helped him substantially; by getting pupils for him, by letting him study his own collection of Dutch and Flemish pictures, and by giving the young man an introduction to Beechey before that artist settled in London. This led to a friendship with the portrait painter, whom Crome frequently visited in London.

His early training in the mechanical sign-painting, his direct work from nature, and his sight of Netherland landscapes explain a seeming discrepancy in his work. On the one side is an unsympathetic harshness, in the sense of sternness, and on the other a rare tenderness such as is found in the exquisite "View on Mousehold Heath, near Norwich" (plate 18) and in "The Windmill." Both these show the delightfully luminous quality of his skies. Another "Heath Scene" has a happy little cloud which is the making of the picture, for it carries the eye up from the gleam of light on the heath, and thus breaks the feeling of undue horizontality in the composition.

Though Crome visited other parts of the kingdom, and also went abroad, the vast majority of his pictures are of the country about his home.

One very beautiful record of his travels is "Brathay Bridge, Westmoreland," in which he gives something of the spirit of the scene. It is an interpretation of the character of the place, not a mere chance bit of landscape.

National Gallery. *Mansell.*

VIEW ON MOUSEHOLD HEATH, NEAR NORWICH.

John Crome.

Crome's intercourse with Beechey kept him in touch with the art life of the capital. Crome occasionally exhibited at the Royal Academy, but his enterprise found another outlet. He approached other artists in Norwich, and in 1803 a society was formed for the pursuit of art, which led to the institution of annual exhibitions in the city. This was quite an innovation out of London. Crome sent in his pictures up to the year of his death in 1821; soon after that its exclusive character was dropped, and Londoners were asked to contribute. Though Crome kept in touch with what was happening in London, his faithfulness to his birthplace prevented his work from being generally known. He sold his pictures, but it was for pitifully small sums, and their true worth was not understood at that time.

Amongst the more famous of the Norwich school are Crome's pupils, James Stark and George Vincent, and Crome's friend Cotman, who, though he painted also in oils, is classed with water-colour painters.

A man still more withdrawn from the prevalent art of his own day, uninfluenced and uninfluential, was William Blake. He is a figure apart and alone in British art of his period, and may be said to have been born too soon. England was not ready for such a visionary. She had too much concern for facts and actualities. Blake's idealism and spiritual

imagination soared above the conception of his contemporaries and received practically no acceptance and no following until a later generation.

William Blake was born and lived and died in London. His father was a tradesman and meant him to inherit the business, but the boy's early aptitude for drawing caused him to be apprenticed to an engraver. He applied himself with concentration to this craft, but in his leisure hours indulged his imagination in writing verse and drawing dreams. He is as unique a figure in poetry as in art; he reverted to the Elizabethan poets before a renewed study of them became general; he anticipated Wordsworth in his expression of love of childhood and home life, and he put into his writing a mysticism and a reaching towards the problems of life which are associated with poetry of a still later time.

When he found difficulty in publishing his "Songs of Innocence" he conceived the idea of yoking together the occupations of his work and leisure, and originated the use of the metal plate for the printed words and pictorial design in one; the whole print was coloured subsequently in water-colour by hand. His innate sense of the decorative lent an appearance of artistic unity to the pages of his books, perhaps more in the nature of that found in old illuminated manuscripts than in any books since the invention of printing.

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INSIDE THE OX'S STALL.
William Blake.

Blake's early poetry is the most comprehensible, and is that on which his reputation as a poet rests. The weird character of his later writings can be gathered from a study of the illustrative decorations, which are frequently more than illustrative and rather amplify and supplement the text. In addition to publications of his original verse he made decorations for the "Book of Job," portions of Dante and of Milton and other writings.

The unearthly quality in his style is very marked. His unusual drawing and adaptations in rendering the human figure, coupled with a mastery of line and design, produce a sense of mystery which is very impressive. His symbolic treatment of form and colour hold a rhythm which makes one feel inclined to call his creations musical more than poetical. This can be felt in many of the pictures to "Paradise Lost": to give one instance, "God the Father thanking the Son for His Sacrifice"; also in Milton's hymn to the Nativity, the one called "Inside the Ox's Stall" (plate 19).

All Blake's drawings have an element of the supernatural in conception and in execution, which makes them not readily understood. Many have an excess of the weird and mysterious, and are so queer and extravagant that they appear the production of an abnormal mind, but it is the incoherency of his poems which has earned for him his reputation of

madness. His absorption in his visions, which he expressed by writing or illustrating, seems to have made him able to do without ordinary contact with actual life. This accounts for the simplicity of the best-known parts of his poems, and for the "other-worldly" tune in his paintings. He gave voice to this feeling of sufficiency, that made him dispense with what ordinary mortals find necessary in this life, in such passages as—

> "What do we here
> In this land of unbelief and fear?
> The land of dreams is better far."

and—

> "The angel that presided o'er my birth
> Said 'Little creature, formed of joy and mirth,
> Go, live without the help of anything on earth.'"

Yet in seeming contradiction to this avowed self-sufficiency he formed some close friendships, for instance with Flaxman and Linnell, and had very strong admirations and hatreds for men and their works. He cherished a bitter dislike for Reynolds, because of criticism given when he took drawings to show that artist, so much his senior. He was continually scathing about Rubens and Titian; and Pope and Dryden did not escape his condemnation. He found Fuseli a man with whom he could be in sympathy, whose "half-horrible grotesque" work appealed to his taste. Blake in his writings made frequent allusions to his own alleged madness.

In spite of his profession of ignoring actual life, Blake was conscious of the world's attitude to him. His "Wild Flower's Song" might be taken as an allegory of his nights spent in rapture over his strange inventions, and the treatment he received from the public.

"In the silent night
I murmured my thoughts
And I felt delight.

In the morning I went
As rosy as morn
To seek for new joy,
But I met with scorn."

Stothard, a friend of Blake, was also a Londoner by birth, but he went to Yorkshire as a boy. There he began his art training as a designer for silks. Later he studied at the Academy Schools and afterwards devoted himself to book illustrating and decorative painting, and was exceptionally popular. He was made a full Academician.

Manchester has a good portrait of him by the Yorkshireman Jackson, who also painted Stothard's friend Flaxman.

George Morland has a reputation for his pictures of rustic life. That his work, so largely belonging to landscape, was immensely popular at a time when

landscape was not yet in demand, might at first sight seem an anomaly. The explanation is found in the dominant human or animal interest in his landscape, in the suggestion of a story, which almost amounts to dramatic interest. Morland's leaning towards the example of Hogarth, in story-telling by pictures, is evident in such pictures as the "Laetitia" series, but it is not lacking in such works as "Rabbiting," the "Roadside Inn," and "Door of a Village Inn" (plate 20). In these the story is not so obvious—but its presence is felt.

Morland's father, Henry, and his grandfather, another George, were also artists, so there seems more to account for his precocious success than in the case of some other infant prodigies of less artistic parentage. His father undertook his education, so he was without academic teaching and did not mix with other students. This enforced seclusion in his student days had an unfortunate reaction when he started in life for himself. His father had kept him so strictly that when Morland had the chance, he led a wild life of extravagance and pleasure-seeking.

His thorough training with his father made him a rapid worker, and his canvases were not large, so that he turned out a vast total of pictures, and the number of engravings made from his pictures created almost a record.

DOOR OF A VILLAGE INN
George Morland.

Tate Gallery. *Mansell.*

Morland had a great love for animals, and at one time kept many different kinds, which he frequently used as models. His undoubted gift for animal painting naturally was appreciated by Englishmen, who, as sportsmen, enjoy pictures connected with hunting.

Another able animal painter was James Ward. He began as the apprentice of his engraver-brother William Ward, with whom Morland lodged for a time. The outcome of the friendship was that Morland married the sister of the Wards, and James Ward married Morland's sister. The two artists were thus intimately connected. James Ward worked in the manner of the Dutch artist, Paul Potter, and, by reason of his skill in cattle subjects, received the patronage of the Royal Agricultural Society.

Thomas Hand was both pupil and friend of Morland. He copied his master's works so well that his duplicates have been mistaken for originals. How closely he kept to Morland's style is very noticeable in the "Cottage and Hilly Landscape" in the National Gallery.

Another companion of Morland, also his imitator, was William Collins, whose type of subject suited popular taste, as long as he kept to what has been

termed "out-of-door genre." After his visits to the Continent, which his friend Wilkie had urged him to make, he attempted more exalted themes, but with no success. His real line was in following Morland's choice of subject. This can be seen in "Sunday Morning," "an incident of rural life placed in pleasing landscape": a family party are preparing to set out for church, and a glimpse of a country lane leading into the distance is included.

An artist who also delighted in rustic scenes, and was trained as a painter by his father, was Patrick Nasmyth, but his work, unlike that of Morland, held no originality. It owed its popularity to his adhesion to the Dutch manner. One of the pleasantest of these simple subjects is his "View in Hampshire."

This artist was outlived by his father, Alexander Nasmyth. He was a native of Edinburgh, but had early become a pupil of Allan Ramsay in London; then after a visit to Rome he settled in Edinburgh and started as a portrait painter. His "Robert Burns" is well known. Later he took to landscape, and here the influence of his Italian study can be felt. It was in Edinburgh that Patrick was born and studied before he went to London, where he lived and died.

II

GENRE

Sir David Wilkie, R.A. (1785–1841)—William Mulready, R.A. (1786–1863)—Thomas Webster, R.A. (1800–1886)—Thomas Sword Good (1789–1872)—Thomas Faed, R.A. (1826–1900)—Gilbert Stuart Newton, R.A. (1794–1835)—Charles Robert Leslie, R.A. (1794–1859)—Augustus Leopold Egg, R.A. (1816–1863)—Sir Charles Lock Eastlake, P.R.A. (1793–1865)—Sir Henry Edwin Landseer, R.A. (1802–1873)—William Etty, R.A. (1787–1849)—John Phillip, R.A. (1817–1867)—Daniel Maclise, R.A. (1806–1870)—Edwin Matthew Ward, R.A. (1816–1879)

Allusion has been made to Allan Ramsay, the artist and writer who was the son of a poet. This poet's name must come in again. His own work "The Gentle Shepherd," "a picture of real rustic life," and his collection of songs by many writers in the "Tea-Table Miscellany," prefaced a wonderful outburst of verse. So beautiful and so essentially Scotch were these songs that they have been credited with a great antiquity! The short-lived Fergusson, and his admirer Robert Burns, owed something to the Scotch song writers who came before them, but Robert Burns stands alone in the great lyric movement of the eighteenth century in Scotland. As a force in the life of the period succeeding him, it is difficult to ignore him. And some of his influence

can be summed up in these two quotations from one of his epistles:

> "Yet Nature's charms, the hills and woods,
> The sweeping vales and foaming floods,
> Are free alike to all."

> "This life has joys for you and I
> And joys that riches ne'er could buy;
> And joys the very best.
> There's a' the pleasures o' the heart"—

Human sympathy and a feeling for nature run through his work, and in the latter he was ahead of his own time.

An echo of Burns is found in the pictures of his fellow countryman David Wilkie. Though Wilkie, after a tour on the Continent, devoted himself to the more ambitious historical painting, with some portraits, his name is famous for his pictures of domestic scenes, which he painted during the twenty years following his studentship days in Edinburgh and London. He became associate and full member of the Royal Academy very early in his career, and succeeded Raeburn as Painter to the King in Scotland. In later life he followed Lawrence as Court Painter, and a few years afterwards received the honour of knighthood.

Wilkie might be called a descendant of Hogarth, in the picturing of everyday life, but their motives were far apart. Hogarth, essentially a satirist, a cynic, by holding up to ridicule the morals and

manners of his time plied a destructive criticism. Wilkie, on the other hand, worked constructively in his pictures. Full of simplicity, they can be seen at a glance to be illustrations of the notion so ably given in Burns's "a man's a man for a' that." They made a direct appeal to man's sympathy for his fellow men—to compassion in the wider sense of feeling with the humbler folk in their joys and pleasures, no less than in their griefs and sorrows.

These pictures of peasant life, unaffected in choice of incident and style, claimed attention when an historical subject with a pretentious grand manner was ignored.

Wilkie's domestic scenes were painted in a detailed realistic way, intelligible to the lay mind. After his tour abroad and especially after his visit to Spain, he adopted, in emulation of Velasquez's technique, a broader type of brushwork, which is not so readily appreciated by persons entirely lacking an art training.

The interest in the pictures of Wilkie's first period is so intensely human that they are known and loved by people who would never notice more ambitious efforts. These pictures have, in spite of their artlessness, a certain dignity and dramatic element, a genuinely vital force, which make them valued by the connoisseur.

Other painters of genre there were, who made a

name for themselves by their pictures of domestic scenes, whether of humble or of high life; but their work is on a lower plane, for what was sentiment in Wilkie was apt to be sentimentality in Mulready and Webster. To realise this one has but to pass from "The Blind Fiddler" or "Blind Man's Buff" (plate 21) to "The Last In," and "A Dame School." The latter start the succession of trivial subjects—sans charm—which were the beginning of the anecdotal picture now so familiar in English painting.

Mulready and Webster, however, each did some work that is more attractive than these incidents in school-life. At the Tate Gallery Mulready is seen to great advantage in his "Snow Scene," and Webster in the charming little portrait of his mother and father, painted for their golden wedding. Mulready did good work in book illustration. His "House at Kensington," in the Whitworth Collection, is an interesting example with a very decorative colour harmony in slate blue, terra-cotta, and soft green.

A successor to Wilkie, with some signs of a sounder talent, was Thomas Good, but he did not continue in the profession. He had what might be described as an all-round talent, not the least pleasing part of it being his clever character studies, which can be enjoyed in the few examples of his work at the Tate Gallery.

Buckingham Palace.

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BLIND MAN'S BUFF.
Sir David Wilkie.

Faed was a Scotchman, trained in Edinburgh, who settled as an artist in London, but whose painting always dealt with incidents in the life of his own country people. Sir Charles Holroyd's remark that Faed "painted with an undoubted Scotch brogue" was an apt suggestion of the feeling aroused by a sight of this artist's pictures.

Allied to this genre is an adaptation of the historic and classic subject. Incidents in history and literature were treated by artists in a more easy and less formal way, and made to partake more of the nature of illustrations than of pictures. These scenes would seem more suitably placed as a frontispiece in a volume of this or that author than on the walls of a gallery. What little inspiration there may have been in these works was from without and not from within the painter. The originality was not in their conception, so that despite accuracy of drawing, clever composition, harmonious colouring, or facile handling, they have no lasting interest nor have they the power to stir us deeply even for a moment; though at the time of their production they may have been admired, and still are admired by unthinking persons.

Painters who might be classed in this category are Newton, Leslie, and Egg, and examples of this kind of illustration are to be found at the Tate

Gallery in "Yorick and the Grisette," "Uncle Toby and Widow Wadman," and "Beatrix Knighting Esmond."

Charles Eastlake was a son of the Admiralty solicitor. He studied under Haydon, who must have given him an enthusiasm for Greek art, and also at the Academy Schools. At the end of the Napoleonic Wars, Eastlake was one of the first British artists to go to Rome. From Italy he went to Greece and Sicily, and remained abroad for fourteen years. This long absence delayed his election to full academy honours. Exactly at the mid-century he succeeded Sir Martin Shee as P.R.A., and was knighted by the Queen.

Eastlake was a man of culture. His pictures of Greek and Italian interest reflected the influence of his protracted residence on the Continent, but his great work was rather in connection with public institutions (he was Director of the National Gallery), in translating works on art, such as Goethe's treatise on colour, and in writing a history about oil-painting. His various labours received notice in the form of honours bestowed upon him by many foreign academies, in addition to recognition by several public bodies in Britain.

A very special form of genre is found in Edwin Landseer's illustrations of the everyday life and

THE SLEEPING BLOODHOUND.
Sir E. Landseer.

Tate Gallery. *Mansell.*

manners of animals. Landseer was one of a family of artists, and was encouraged almost from babyhood in his innate love of sketching beasts. He not only drew, but also learnt to etch, when he was very young. No doubt this training in dexterity and sureness of touch did much to develop that extraordinary facility of his in rendering surface textures. Landseer's sense of form was perfected largely through the wise advice of Haydon, namely, that he should study the Elgin marbles, and that he should dissect animals. His unlaboured touch and accurate modelling, united with his aptness for story-telling, account for the vast popularity of his pictures. They have been engraved in great numbers (some by his brother), and have not merely a British, but a European reputation.

Not all his work could be included as genre, though this classification seems perhaps better than the more usual one of animal painter. Some of his pictures, such as "The Sleeping Bloodhound" (plate 22), were frankly portraits of animals. He had a remarkable gift for seeing character in his "sitters," and though some of his pictures are merely sentimental, others hold a real pathos.

Landseer was made an R.A. before he was thirty years old, and within another twenty was knighted by the Queen. After Eastlake's death he refused the honour of the Presidentship. In later life he had

bad health. The felicity of rapid workmanship left him, and he no longer worked with the same sure ease that distinguished his earlier pictures.

It is significant of the obtuse attitude taken up towards art in the middle of the nineteenth century that just because Landseer was a clever *painter* of lions, he was chosen to *model* the lions for the base of Nelson's monument in Trafalgar Square. Of course they are very nice lions, but utterly out of place in a monumental piece of architecture.

The man was as popular as his pictures; his ready wit made him a welcome visitor, and many are the anecdotes related about him to instance his deftness of hand in painting and quickness of wit in conversation. His love of a joke is certainly apparent in a number of the incidents to which he has chosen to devote canvases. It is this side of his work which has had a following of unworthy things exhibited of late years—things scarcely deserving to be called pictures.

A painter who does not fall readily into any grouping is William Etty. He early had a great desire to become an artist, and with some difficulty managed to become a student at the Academy school, and subsequently was a pupil of Lawrence—an artist too busy to give his pupils much opportunity to advance. After trying landscape and portraiture,

Etty settled down to work on ideal pictures of women. His visit to Venice was an inspiration to him and helped him to gain his reputation as a colourist; and it was there that he found encouragement in his work—which was little in favour in his own country, except among artists. Unlike so many of the men already mentioned, he received his admittance to full membership of the Royal Academy only after twenty-one years of perseverance from the time he entered its schools.

One of his best-known paintings is "The Bather," now in the Tate Gallery, but Manchester has some engaging pieces of his work. His own portrait there shows him a colourist. The turquoise blue and scarlet of the scarf give a splendid touch of vivacity to the otherwise brown-and-black harmony, and suit his dusky complexion to perfection.

The study of a peacock is very gorgeous; it is vigorously handled, showing a mastery of textures. The brilliancy of the colour scheme of blue and blue-greens in contrast to orange-browns, is heightened by the plumage being seen against a grey cloud.

John Phillip was another man of humble origin who contrived to get to the Royal Academy schools, and whose final choice of subjects keeps him somewhat apart from any group. After painting portraits in his native Aberdeen he visited Spain. Unlike

Wilkie's, his work was vastly improved by his study of Velasquez, and his almost unvarying choice of subjects drawn from Spain earned him the nickname of " Spanish Phillip."

Daniel Maclise and Edward Matthew Ward fall together. Both artists, after previous study, worked at the Academy schools. Both did some portraits, and subject pictures suggested by incidents in literature or history ; both undertook large frescoes in the Houses of Parliament, and both found fresco painting a trial and finished with water-glass.

Maclise was a friend of Dickens—whose portrait he painted and whose novels he illustrated.

CHAPTER VIII

WATER-COLOUR

I

TOPOGRAPHICAL DRAUGHTSMEN AND OTHERS

William Alexander (1767–1816)—Paul Sandby, R.A. (1725–1809)—Thomas Sandby, R.A. (1721–1748)—Alexander Cozens (? – 1786)—John Robert Cozens (1752–1799)—William Pars, A.R.A. (1742–1782)—Edward Dayes (1763–1804)—Thomas Hearne (1744–1817)—Frederick Mackenzie, W.S. (1787–1854)—John Flaxman, R.A. (1755–1826)—Thomas Rowlandson (1756–1827)—George Morland (1763–1804)—James Ward, R.A. (1769–1859)—Robert Hills, F.W.S. (1769–1844)—William Blake (1757–1827)

In marking off a period of painting, when we come near to our own times, divisions by centuries are not more satisfactory than by reigns. The impulses of the eighteenth century carried far into the nineteenth, and many of the men who did their finest work in the latter more nearly belong to the former.

The great school of landscape painting was stimulated by much the same events as that of portraiture —but portraiture was a more familiar art and developed more rapidly; partly because it was more in accordance with popular taste and partly because

there was already the precedent of portrait painting created by a long line of foreign painters. There were not the same traditions for landscape, which had not been practised to any great extent even by foreigners in England, though, probably as a result of the fashion for travel on the Continent, there had been a market for landscapes of other lands, especially for those of Holland.

The sundry native artists who achieved anything like success with their landscapes in the eighteenth century were, with few exceptions, the ones who worked in the Dutch manner.

So that, because landscape on original lines was slower in developing than was portraiture, it became tinged by influences which are more especially associated with the nineteenth century, in spite of the fact that it, like portraiture, has a connection with the introduction of Dutch farming.

A further development arising from the progressive agriculture was the laying out of less formal gardens for the improved country houses. Hitherto symmetrical, straight-lined, and severe planning had been the general rule in gardens, with surrounding high walls effectually shutting out distant prospects. In 1770 Walpole wrote that "the leading step to all that has followed was the destruction of walls for boundaries and the invention of fosses, an attempt then deemed so astonishing that the common people

called them Ha! Ha's! to express their surprise at finding a sudden and unperceived check to their walk."

This use of a sunk fence at once opened out more distant views, and the garden was brought into an immediate relation with the country around, so that the stiff regularity of the old style of garden was out of keeping and a less formal manner was adopted to bring the garden into harmony with nature. At the same time all the opportunities for foreign travel had given horticulturists the chance of introducing from abroad strange plants and trees, which helped considerably to add to the picturesque effects obtained. In this connection the liking for things Chinese might be mentioned—China ware, a Chinese style in Chippendale's chairs, and Chinese specimens in the garden.

Sir William Chambers, the architect of Somerset House, took an interest in Chinese gardening. Another instance of this craze can be seen in the Chinese drawings of the artist Alexander, who also wrote about Chinese costume.

Walpole was of opinion that Pope had set an example of taste in his garden at Twickenham.

To another poet of very different calibre must be given credit for influencing taste in the art of gardening. Thomson in his "Seasons" sounded a new note in poetry when he made the country the subject

of his work, and turned men's thoughts from affairs of the town to a contemplation of nature.

In the eighteenth century the art of gardening was found enthralling. Kew Gardens were made then, as well as numerous gardens on a smaller scale throughout the country. Men of various types—poets, statesmen, travellers, soldiers, found the "art of creating landscape" engaging, and it was not long before they realised that "all nature was a garden."

Walpole gauged the feeling of the time when he wrote: "If wood, water, groves, valleys, glades, can inspire or poet or painter, this is the country, this is the age to produce them." This landscape gardening prepared men to a due appreciation of landscape painting of an intimate order, and whereas Wilson's pictures left men more or less unmoved at the time, Gainsborough's paintings of a more domestic nature made a stronger appeal. Men's interest in their homes and their gardens encouraged an appropriate branch of art, the topographical drawing. It was a development of this speciality which culminated at a later date in the triumph of the water-colourists and great landscape painters.

In these topographical drawings the *raison d'être* was a faithful rendering of the building or scene. The accurate drawing came first, for most of these "views" were made for reproduction by engraving. The draughtsman tinted his drawing without considera-

tion for more than a conventional light and shade, without regard to the effects of distance and atmosphere on colour, so that the result was more in the nature of an elaborate architectural perspective drawing than of a work of art. But this minute attention to detail in drawing had its effect on subsequent landscape, for the differences in trees were rendered more truthfully, and the general type of growth noticeable in Gainsborough's pictures gave place to a more careful study of the character and individuality of trees.

When these topographical drawings were shown at exhibitions, however, it was realised that a style which had served before exhibitions were the fashion did not tell when it had to compete with oil-painting, and a more solid manner of water-colour painting was sought for; solid in the sense of giving a sense of solidity in the things pictured, not necessarily in the actual pigment. Though as a matter of fact some artists did make the paint itself very substantial!

The Whitworth Institute at Manchester has a collection of water-colours which gives a good opportunity for study of the evolution from topographical drawings. Here the artists' work is arranged chronologically. All the tedium of searching, as at South Kensington, for a master amongst various bequests, is avoided; moreover the catalogue follows the same logical plan. A few hours in these galleries should

leave a student with some idea of the development of the art. In the room devoted to earlier work it is noticeable that a glance round the walls gives the impression that all the pictures that are not of decided colour are either in cool greys or in warm browns, and those with decided colour are distinctly in the minority. Of the minority, and most striking, is the work of Paul Sandby. His pictures in body-colour have much the effect of oils and are remarkable for their strength. It is impossible, perhaps, to find a notice of Paul Sandby without the title "father of water-colour art"; the justification is easily felt when his work is seen side by side with that of his contemporaries. He was certainly pre-eminent in his time and did pioneer work that proved an inspiration to other artists.

He and his elder brother, Thomas Sandby, had posts at the Military Drawing Office of the Tower of London. Both had employment as draughtsmen in Scotland following the '45 Rebellion. Then for many years the brothers lived together at Windsor—where Thomas had an appointment which kept him at work there. He planned, amongst other things, Virginia Water. Paul made many pictures in the district, and also some etchings of his brother's work at Virginia Water. He had a tour in Wales, and subsequently published series of etchings, and introduced aquatints.

The two brothers were Foundation members of the Royal Academy; the elder was the first Professor of Architecture and the younger was Deputy Librarian. They both held various other appointments of importance; Thomas remained in Windsor, but Paul was attracted to London. His connection with Bayswater is seen in many subjects at South Kensington, of which "Bayswater Hill" might be specially noticed.

His early work was done with pen and Indian ink, afterwards tinted with thin washes of local colour. This topographical drawing gave place to a more genuine transcript of nature, with avoidance of outlines, and attention to truth of colour and values. In adopting this new way of working he gave a lead to painters in water-colour, which they were not slow to follow. He also used body-colour, with which he did some very telling work, as in the "Conway Castle" at Manchester, which was painted within a few years of his death.

"Near Chamounix, Savoy," by Alexander Cozens, is interesting because of the influence this artist had on his son, who had the same love of mountain scenery, and led Turner himself to mountain subjects. The older Cozens had learnt his art in Italy, then came to England and was drawing master at Eton. John Cozens was born in London, and soon showed signs

of an inherited talent which was to excel that of his father. He worked in Italy and caught the spirit of the scenery. His painting seldom goes beyond the expression of values in grey, slightly tinted with blues and greens and browns, but it is suggestive of atmosphere and has a poetical quality. It is instinct with feeling and individuality which lift it above more commonplace work of the period before Turner and Girtin.

His "Lake Nemi" at Manchester has more colour than one is accustomed to find in his restrained work, and is very stately in conception.

Another "Lake Nemi," very decorative in the character of the trees, and in the colouring which is not of nature, is by Pars, a name suggestive of the prevailing interest in ancient remains of architecture, for he was employed by the Dilettanti Society and others to make drawings in connection with antiquarian researches abroad.

Dayes, who was Girtin's master, is another man distinguished as the teacher of an artist who outstripped him. Dayes's pictures were painstaking pen-and-ink drawings merely washed with colour, and made with little regard for composition. They well illustrate the work of a topographical draughtsman whose purpose was to inform rather than to please.

Hearne also was of the "grey school," but his drawings are well composed, and have intrinsic value, quite apart from the interest they hold because of their influence on the work of Girtin and Turner. His delicate drawing of stone mouldings and carving should be compared with the treatment of such details by these younger men.

Mackenzie belongs to a later period, but his choice of subject and treatment of it link him rather with the topographical draughtsman than with the water-colourists.

Among the artists who did work in ink outline, afterwards stained or tinted, might be included Flaxman and Rowlandson. Both did illustrations with figures —though in different classes. Rowlandson's "Roadside Inn" is a very charming thing, in which the faint tinting seems quite adequate. His usual style is more in the nature of caricature. He was a friend of Morland, who also did some work in water-colour. The Whitworth Institute has some interesting studies of animals by James Ward, and also by Robert Hills, an artist who helped to found the O.W.S. and was its first secretary.

Most remarkable are the illustrations by Blake, whose work has been discussed in another connection. This collection possesses "The Ancient of Days,"

the drawing on which Blake was working the day of his death, and which Blake pronounced the best he had ever finished. The fire of Blake's genius seems typified in the flame he loved to depict, and whose nature he so ably represented.

II

THE WATER-COLOUR SOCIETY AND OTHER INSTITUTIONS

Before considering other artists in detail the history of this branch of art should be followed. The admission of water-colour pictures to exhibitions has been noted, and something of the difficulty the artists had to contend with in competing with oil-colours has been suggested. Further, following these hindrances at exhibitions of the mid-century, water-colours received a doubtful welcome in the Royal Academy exhibitions and were shown in a poorly lighted room. The Royal Academy's treatment of them would be naturally some criterion to public taste. Dissatisfaction was felt by exhibitors of water-colours, and this feeling of chagrin grew, until certain artists decided to be independent of shows which recognised only oil-colour as worth consideration. They therefore banded themselves together in the "Water-Colour Society," which was to have a limited membership and to hold exhibitions limited to the work in water-colour of its own members. It

was at the house of Shelley, the miniature painter, that the scheme was inaugurated.

The Water-Colour Society's exhibition, which was a novelty, met with immediate success and had a vogue for some years. It has been remarked that the topographical drawings were largely done for the engraver. It was a class of work the public could understand and enjoy and wished to purchase.

Other artists outside this society started another, and that too was well patronised at its inception.

But after some years public interest declined. The second society was short-lived, and the old Water-Colour Society would have been disbanded had not a dozen enthusiastic members held together. They drew in a few additional members, and after some years of vicissitudes the society was reorganised in the early 1820's, acquired its home in Pall Mall East, and started on a career of prosperity.

The early popularity of the exhibitions of the Water-Colour Society while still a novelty, their inability to hold public interest in subsequent years, and a revival of their power of attraction, are not accounted for by the argument that the painters themselves by their work educated their patrons, neither can these changes in public opinion be regarded as accidental. We should look rather to outside influences and happenings, for amongst these we are much more likely to find reasons for belated permanent success.

It is not only consideration of paintings which is necessary for education in art. An art which is a living expression and which has a real vitality is dependent on all manner of external influences for its existence and acknowledgment.

Now by the very form of its expression writing offers a channel of much greater scope than painting for the circulation of new ideas and fresh thoughts: thus the trend of the literature produced at the end of the eighteenth and beginning of the nineteenth century is the indication of the changed interests in men's minds, and should be considered with the trend of politics and the suggestions afforded by current events.

Allusion has already been made to Burns and Blake; Burns had not an immediate influence of wide extent, largely because of his use of vernacular. Burns, the man of the open air, did not prepare Englishmen for a study of nature, but attracted them after they had been prepared, in other ways, for his poetry. Blake's influence was still longer delayed. He, the man of the city, lived in a world of his own visions. Blake was simply not recognised as a poet in his own time.

Chatterton voiced the growing democratic feelings when, in his third eclogue, he made the man say:

> "I will ask why the lordè's son
> Is more than me."

Crabbe was a pioneer, one of the first to turn to actual existence, to go to nature and depart from the political and pastoral tone that had been prevalent in poetry for a century past. Crabbe might be termed a detailed realist. He showed life and scenes as they are without any veneer of artificiality.

Cowper rejected the threadbare ideas of eighteenth-century verse, and though he adopted the "warp" of the rhymed couplet, he wove into it so fresh a scheme, made of motives drawn from nature and simple human affections, that he is one with the Romantic movement, which stood for a love of nature and the closely allied love of mankind.

In England an "Age of Expansion" gave place to an "Age of Revolution." From the American Declaration of Independence in 1776 to the English Reform Bill in 1832, the ideals of liberty and freedom were being put before men's minds, the dignity of common life was being insisted upon. Signs of the spirit of revolution abroad are insistent in the mere recital of such events as the peace between England and the United States, the granting of freedom to the Irish Parliament, and the French Revolution. Such names as Burke in connection with India, Wilberforce with the Abolition of Slavery, Howard with Prison Reform, Peel with Criminal Law Reform, Stephenson with railroads, and Huskisson with free trade, all point the appropriateness of the descrip-

tion of the period as an "Age of Revolution" at home.

The mere mention of riots and trade unions indicates the industrial revolution experienced.

It is difficult to estimate the extent of the effect of the French Revolution on the world, so deeply were civilised countries stirred. In England the cold and formal satirical attitude gave place to a passionate interest in social questions; indeed the very meaning of the word "social" has had henceforward a new significance, due to awakened emotions in politics and religion, to aroused sympathy for the oppressed and poor. One practical outcome of this impulse to reform social conditions was the founding of the National Society for the Education of the Poor.

One of the salient symptoms of an era of reaction is found in the growth of the Romantic School of Literature—in which poetry predominated. The supremacy of poetry was fully recognised at the time: Southey confessed to writing in verse what otherwise he would have chosen to put into prose, and Byron exclaimed:

> "I've half a mind to tumble down to prose,
> But verse is more in fashion—so here goes."

But prose had a great part in the movement too, and was incalculably helped by the newly founded magazines (*Blackwood's* in the forefront) which proved, in literature, something in the nature of exhibitions

in art : they gave opportunity to writers of ability to make themselves known to the public. The still earlier reviews—the *Edinburgh* and the *Quarterly*, were also instrumental in bringing to notice what otherwise would have received less attention. Instead of the criticism of politics and society, there grew up a literary criticism, distinguished rather for its literary than its critical qualities—in other words, it was more in the nature of creative or constructive work than of the destructive species which throve in the early eighteenth century.

Romanticism is bound up with freedom, freedom from the restraint of irksome conventions which had become meaningless from long use. Rousseau in revolt, as the prophet of naturalism, Kant and his successors, leaders of a school of metaphysics, influenced the Romantic movement in England, where it partook of the nature of that of France and of Germany ; yet the English version had an individuality of its own. The French Revolution had turned the thoughts of men in England to ideals of liberty ; but when freedom became licence during the Reign of Terror, there was a certain revulsion of feeling.

Romance in our country was many-sided. Burke was in the movement in politics, Wordsworth represented natural philosophy, Coleridge the transcendental, Scott in his novels reflected the revival of interest in history as a vital force, and Keats showed

the inspiration of the Hellenic influence. These are its various aspects. Something of what constitutes Romantic style is, in Sir Walter Scott's phrase, "glamour might," an element of strangeness, an ignoring of the obvious—a wealth of imagery or fantasy. The poets were all in close communion with nature, which had an unfailing power to kindle their imagination. The subtle attraction of Romance has been ably summed up thus: "its peculiar quality lies in this, that in apparently detaching us from the real world, it seems to restore us to reality at a higher point."

Now of the Romance poets it was Scott whose poetry immediately gained popularity and appealed to a public taste which did not appreciate the genius of greater poets till the talent of Scott had prepared it for work of loftier intent. His poetry still held a story, which interest is so dear to the uneducated, but the passages of pure nature might be called a prelude to the less tangible beauties of Shelley and Keats, or of Wordsworth and Coleridge. Read Shelley and Keats, and—conscious of their passionate feeling for beauty, their accord with nature, their power of infusing colour into poetry, in short their gift of giving the elements of nature a personality and a spirit—consider whether people who have learned to love this kind of poetry will not better understand the paintings of pure landscape.

To have enjoyed the opening parts of "The Sensitive Plant" and "I stood tip-toe upon a little hill" must make for a deeper appreciation of a Pre-Raphaelite picture in which you can "watch intently Nature's gentle doings," as in Millais's "Ophelia."

Or still more, to have felt excitement in the throbbing lines of "The Cloud," to have delighted in "Sleep and Poetry" as far as the lines:

> "And they shall be accounted poet kings
> Who simply tell the most heart-easing things.
> O may these joys be ripe before I die,"

are enough to make us "haply there discover vistas of solemn beauty" in pictures of Girtin and Turner, and to help to elucidate what may previously have seemed the inexplicable.

Again, does there not seem to be an interpretation of much of Constable's art in this passage?—

> "For after the rain, when with never a stain
> The pavilion of heaven is bare,
> And the winds and sunbeams with their convex gleams
> Build up the blue dome of air."

This era of Romance has been termed "The Renaissance of Wonder." In the Renaissance following the Middle Ages England could boast of no signal achievements in painting. The age of Elizabeth is alive with the names of poets, dramatists, and composers. With the wealth of treasure, in sonnets, in tragedy and comedy, in the music to accompany these,

and in "ayres" and "madrigals," we can scarcely bemoan the scarcity of native talent in painting.

The art in that Renaissance found its representative in the genius of Italy—not because her artists invented either fresco or oil-paintings, but because of the consummate heights in which they ranged.

In this "Renaissance of Wonder" in Britain painting had a glorious part. It was not that water-colour was a new process, but it was the striking proficiency and the remarkable power displayed by the British painters which brought the art to be regarded as a peculiarly British product. Obviously landscape painting in oils was no new thing, but the magic of the artists of a hundred years ago seems to have absorbed the powers of expression which three centuries before had flowed in music—and their pictures hold an enchantment that is bewitching in the extreme to a mind attuned to their inimitable melodies.

Attempt has been made to suggest the influence of thought and literature in preparing the public towards an appreciation of the new ventures in painting. There are also some material considerations which may help to explain the delayed recognition of the claims of the Water-Colour Society to a just realisation of the merits of the works it showed. Trade had been greatly affected by the introduction of machinery.

Happily for England, coal-mines and iron-mines were often adjacent. During the war with France, England had gained the supremacy of the seas, and had command of the carrying trade, which was further developed as soon as the Peace of Amiens opened up trade with countries previously at war.

After years with no possibility of foreign travel, Englishmen flocked abroad, where one of the great attractions was Napoleon's collection of *objets d'art.* Great expectations of a period of prosperity prevailed.

It was in the year 1802 that the idea of a Water-Colour Society was mooted in a circular letter, though its first exhibition came three years later.

It was about this time that the Dilettanti Society's influence on the study of classical antiquities had this memorable result: the sculptures of the Parthenon which Lord Elgin had brought to England were purchased by the State. In the year after the Battle of Waterloo they were housed in the British Museum.

In spite of a renewal of war in 1803, after the actions of our navy had dispelled the scare of invasion by Napoleon, now Emperor, England's trade was assured. Landlords, farmers, manufacturers all enjoyed prosperity, though there was terrible distress amongst the lower classes, who were only buoyed up by feelings of patriotism and loyalty. Discontent came to a head in the riots of 1811, which were followed by strikes. These industrial agitations were aggravated

by an agricultural crisis produced by war with the U.S.A. in 1812, which cut us off from the corn market of America, as well as from those of Europe. Industrial riots gained in vigour in the north, and labourers' riots, with rick-burning, spread in the midlands and the south.

It was in 1812 that the Water-Colour Society's exhibition so nearly approached failure that the members proposed to dissolve the society.

After the Battle of Waterloo, when peace came—a peace which lasted close on forty years for England, without her being involved in a European war—trade depression and agricultural depression grew deeper. The introduction of machinery was on the increase, thus thousands of workmen were thrown out of employment. To add to their numbers came soldiers, sailors, and militia men who had been discharged. Manufacturers, made over-confident by phenomenal progress in commerce, had overreached themselves, and found a Europe, crippled after the wars, incapable of absorbing all their greatly increased output.

Farmers who had reckoned on the continuance of inflated prices of corn and meat were ruined by the sudden drop caused by the Peace of 1815. The yeomanry died out; the land was taken over by capitalist landlords.

The sufferings between 1815 and 1821 were even

greater than during the war, and it is not until 1822 that we read of better times coming with Peel as Home Secretary, and Canning at the Foreign Office. Huskisson as President of the Board of Trade in 1823, with his changes in the direction of free trade, relieved the wool and silk trades especially.

In the same year Parliament passed a Bill to empower the first railway company to use locomotive engines and to carry passengers. This was the beginning of our modern railway system, which caused a demand for labour and appreciably relieved the strain of unemployment.

It was in 1823 that the Water-Colour Society started its rejuvenated career in Pall Mall East.

Another point to notice is that the subjects of the water-colourists had held an interest apart from the thrilling events of their day. Even the transcendental Shelley came down to realities in the subjects he chose in 1819, a year of crisis when men's minds were occupied with the perilous condition of home affairs. It was otherwise with the landscape painters, the subjects they chose were not topical. It was not till a breathing space offered itself in the country's agitations that an opening came for the energies of the Old Water-Colour Society to receive a just appraisement.

The O.W.S. was not alone the sign of a reawakened interest in art. It had retained the rule not to admit

non-members' work for exhibition; the adherence to this exclusiveness was instrumental in the formation of "The New Society of Painters in Water-Colours," which left its exhibition open to outsiders. This flourished, and after various developments is now the "Royal Institute of Painters in Water-Colour."

In a somewhat similar way the inadequacy of the Royal Academy to suit all artists caused it to be supplemented by the "Society of British Artists."

These associations were all promoted by artists for their own benefit. There were signs of the times in the purchase by the State of a collection of pictures in 1824. This was the beginning of the National Gallery, which was moved to Trafalgar Square in 1838, and in subsequent years has been enriched by government purchases, and by generous gifts and bequests of individuals.

Sir Thomas Lawrence has already been mentioned as advising this original purchase. The name of Sir George Beaumont, who befriended so many struggling young artists, should not be omitted, for he prompted the Government to provide a National Gallery, by the promise of some of his own old masters.

Further activity was shown by the Government in its decision to open a School of Design at Somerset House, with the idea of teaching principles of design, in order to make for improvement in the artistic

possibilities of manufactures. Provincial Schools of Design in the large towns came next, and in another twenty years the original government school moved to South Kensington, where it has grown into the vast group of buildings, housing wonderful treasures in its museums, with which we are now familiar.

In this connection William Dyce should be mentioned. He was born and educated at Aberdeen. He tried in turn the schools of the Royal Scottish Academy, the Royal Academy in London, and of different places on the Continent. When he was barely twenty he was already in Rome, and learning much from the frescoes he studied there, in particular grasping their decorative qualities in connection with architectural features. He was interested in the subject of raising the standard of commercial goods. A pamphlet he wrote was noticed favourably, and he was appointed to direct the new Government School of Design. His early attraction to fresco painting resulted in his working in that medium. He also made designs for stained glass. He was singularly versatile not only in the subjects of his pictures, which include some charming studies of children, but also in his interests outside art—in science, theology, and music.

While on the subject of State patronage of art it would be perhaps as well to include a note on the revival of fresco painting about the middle of the

nineteenth century. In coupling the names of Maclise and Ward, the Houses of Parliament were mentioned. These were the new buildings by Sir Charles Barry to replace those destroyed by fire in the thirties.

Already the Greek revival, animated by an interest in the Elgin marbles, is evident in the work of an architect like Soane in the Bank of England, and can be seen in the National Gallery, the British Museum, and the Royal Exchange. The classic style was beginning to be ousted by a Gothic revival. The present pile of buildings at Westminster, begun in 1840, marks this renewed interest in mediæval architecture which was to alter the character of ecclesiastical building in particular.

A committee, with the Prince Consort as President, was formed by the House of Commons to consider the best means to encourage the fine arts in connection with the new building. The tale of the delays and disappointments is a long one. Competitions for wall paintings were held and greatly raised the hopes of artists both embryo and mature, and stimulated an interest in historical painting, and a demand was created for wall paintings in other public and private buildings.

The Government Commissions hung fire for some time, then some subjects were painted, but the scheme was not completed when the Prince Consort

died, and it is only in recent years that the matter has been taken up again and carried on through private enterprise. The six new panels have been made familiar, by fine coloured reproductions, to people who have never seen the originals.

Before leaving the subject of the interest of the Government in art galleries, reference should be made to the beginning of permanent collections by municipal authorities in different parts of Britain.

CHAPTER IX

LANDSCAPE

I

MAINLY PAINTERS IN WATER-COLOUR

John Smith, P.W.S. (1749–1831)—Francis Nicholson, F.W.S. (1753–1844)—Augustus Pugin, W.S. (1762–1832)—Augustus Welby Northmore Pugin (1812–1852)—John Glover, P.W.S. (1767–1849)—George Barrett, Jun., F.W.S. (1767–1842)—Henry Edridge, A.R.A. (1769–1821)—William Daniell, R.A. (1769–1837)—Thomas Daniell, R.A. (1749–1840)—William Payne, A.W.S. (active 1776–1813)—Benjamin Barker (1776–1838)—Thomas Barker (1769–1847)—John Crome (1768–1821)—George Fennell Robson, P.W.S. (1788–1823)—François Louis Thomas Francia (1772–1839)—Richard Parkes Bonington (1801–1828)—John Constable, R.A. (1776–1837)—John Varley, F.W.S. (1778–1842)—Thomas Girtin (1775–1802)—Joseph Mallord William Turner, R.A. (1775–1851)—John Ruskin, H.R.W.S. (1819–1900)—John Sell Cotman, A.W.S. (1782–1842)—Peter de Wint, W.S. (1784–1849)—Samuel Prout, W.S. (1783–1852)—Anthony Vandyke Copley Fielding, P.W.S. (1787–1855)—David Cox, W.S. (1783–1859)—David Roberts, R.A. (1796–1864)—William Henry Hunt, W.S. (1790–1864)—William Havell, F.W.S. (1782–1857)—James Duffield Harding, W.S. (1797–1863)—William Augustus Müller (1812–1845)—George Cattermole, W.S. (1800–1868)—Joseph Nash (1808–1878)—John Frederick Lewis, R.A., P.W.S. (1805–1876)—Sir John Gilbert, R.A., P.W.S. (1817–1897)—Randolph Caldecott R.I. (1846–1886)—Kate Greenaway, R.I. (1846–1901)—Thomas Collier, R.I. (1840–1891)—Miles Birket Foster, R.W.S. (1825–1899)

THE public interest in furthering appreciation of

pictures has been followed in outline for half a century after the founding of the Water-Colour Society. When it comes to a consideration of the artists themselves it is difficult indeed to decide those that must be omitted.

John Smith, a native of Cumberland, shows the influence of Paul Sandby in his water-colours. These have a feeling for aerial perspective, a solidity of modelling, and an unusual range of colour for the early days of the art. Smith's visit to Italy with Lord Warwick earned him the title "Italian" and "Warwick" Smith. For some years he was President of the Old Water-Colour Society. His "Lake Lugano," at Manchester, shows his debt to Paul Sandby, and is one of his Italian series.

Another President of the Society was Nicholson, a Yorkshireman. His work was original, and he devised new methods of technique. His choice of subjects shows his love of his native country, and his bold treatment gives the true character of the northern scenery. His values were worked to scale with the full range from black to white; this accounts for the strength of his work compared with that of the tinted pen-drawings of the topographical draughtsmen.

The name of Pugin is intimately connected with the Gothic revival in England. The father was a refugee from France during the Revolution, and found work with an architect in London. He subsequently

made a name as a painter and teacher, and became a Member of the Water-Colour Society. Augustus Pugin's choice of Gothic buildings in his pictures offered scope for his skilled draughtsmanship. He was an authority on architecture, and passed on his passion for it to his son, Augustus Welby Northmore Pugin, who also published works on architecture and painted in water-colours.

Edridge, the miniature painter, was also a landscape artist. His water-colours are charming, chiefly because of the satisfying composition, and it is in this that we can trace his study of Hearne, who had a nice sense of composition. Edridge visited and worked in Paris and Normandy. He was a Londoner by birth, and some of his happiest work was done in the home counties. There are two delightful water-colours at Manchester, "Bromley Hills, Kent," and "Near Harrow," with a distant view seen between trees whose growth suggests the edge of an apple orchard.

William Daniell, like Edridge, was not a member of the Water-Colour Society; their recognition came from the Royal Academy. Daniell's uncle, Thomas, was a landscape painter, and took William with him on a long visit to India. His sketches there served him as material for pictures for some time after his return to England, but eventually he turned for inspiration to his own country. His fine rendering

of Durham Cathedral at South Kensington shows what he could produce.

John Glover came of a family with no artistic traditions, and had no chance of an artistic training. In spite of being self-taught, he made his way upwards till he reached the proud position of President of the Water-Colour Society. He worked also in oils and was connected with the foundation of the Society of British Artists. He travelled in France, Switzerland, and Italy, and eventually went to Australia, where he settled. His work in water-colour is very strong and compels attention. Manchester has some striking pictures, "Caerphilly Castle, South Wales," and "Ely Cathedral," in which the city in the distance is very beautiful in tints and shades of pink. But his work, like that of all the other artists mentioned so far, might be classed under "brown," which is the predominating impression.

George Barrett's pictures too suggest "brown," but in them we find a feeling more akin to modern work in water-colour. Barrett deserves special notice, for though artists had already begun to pay attention to atmosphere in picturing a scene, he was relying on the picturing of a passing effect for the dominant idea, and the scene itself was of quite secondary importance to him. "Hay Barges on the Thames," in the Whitworth Institute, is an example of the contrast between his treatment and that of his contemporaries. The

summer haze is admirably rendered, and the whole is decorative and pleasing in the extreme. "Sunset," in the same gallery, is suggestive of Turner, with its lemon glow below a grey-blue sky, flecked with cloudlets, and its stone pine and classic building.

Barrett's father had been an artist, a member of the Royal Academy, but died, leaving his family nothing, when the young George was still a boy; so that like Glover, Barrett had his own way to make, and it was due to his own exertions that he became a foundation member of the Water-Colour Society.

Payne was associated with the Society. He is another example of a self-taught artist who had success because of his own initiative. He had original methods of working in water-colour, and his pictures have more colour than the prevailing brown type—though it is local rather than apparent colour.

Benjamin Barker and his elder brother Thomas were the sons of an artist. They lived at Bath—both did other painting besides water-colour. Thomas is known as "Barker of Bath"; he was a self-taught artist, but was able to manage a visit of some years to Italy. There is a very telling mountain scene by Benjamin Barker at the Whitworth Institute. The landscape is put in with strong washes of colour in a decided manner.

John Crome, already spoken of elsewhere, must be included as a water-colourist, and his pictures are

amongst those that have more colour and power in the painting.

Robson came from the north to London, and from a very modest beginning rose in his profession to be the President of the Old Water-Colour Society. It was owing to his action that it was housed at Pall Mall East. Mountain and lake scenery made a strong appeal to him, and he did distinguished work. His style is broad and has a pleasing subtlety of tone, largely due to his manner of washing his painting.

Francia, though an artist of repute, gains distinction from the fact that he was the master of Bonington. He came from Calais to London. He was secretary of the Water-Colour Society, and was associated with Girtin. Later he returned to his birthplace. Manchester has examples of his later work done in his native country. "French Boats" is noticeable for its very fine sky, boldly washed in, and is suggestive of his influence on his pupil Bonington. This is a point worth attention. Though Bonington left England while yet a boy and was taught by Francia at Calais, his master's own experience had been gained in London. It is hardly fair to claim that Bonington belongs by training rather to the French than to the British school, even though he subsequently studied in Paris, and did most of his work in France. It would be much nearer the truth to state that his painting had an immense influence on art

in Paris; his work painted in their midst was thoroughly appreciated by Frenchmen—witness the Boningtons at the Louvre—and he, on the spot, was a power no less than Constable, whose influence came across from England.

While still students in Paris, Delacroix the Frenchman and young Bonington became friends. Later they visited England together, and finally shared a studio in Paris. Bonington visited Italy. The Wallace Collection, which has a splendid series of his work, includes fine pictures done at Venice (plate 23). Bonington painted in oils, and besides landscape he did figure subjects, which were in the manner of Delacroix. He is celebrated, however, for his mastery in landscape, which was an inspiration to the painters of the French school, to whom it came as a revelation. Bonington's achievement appears the more remarkable when we remember that he died at the close of his twenty-seventh year.

Though Constable's chief place is amongst painters in oil, and he will be spoken of at greater length later, he should be considered amongst water-colourists. His work appears entirely unaffected and spontaneous, it has a feeling of open air, of atmosphere. Constable had a rare knack of giving due perspective to the clouds in his skies, which leave an impression of infinite distances. All this no doubt was largely due to his love of sketching from nature, his favourite

THE DOGE'S PALACE.
R. P. Bonington.

Wallace Collection.

Mansell.

occupation out-of-doors from boyhood. A very real enjoyment can be found in Constable's sketches, which is too often missing in his large works. It should never have been written that one likes " either Constable or Turner "—any lover of Turner who has studied Constable's sketches need not be prejudiced, but should find a place for both in the tale of his appreciation. Constable, from the start, went direct to nature. He evolved his style not from other artists' pictures, but from the study of his own countryside; his work was as genuinely his own in realistic impressionism as Turner's was his own in idealistic impressionism.

John Varley is well known as a great teacher of the developing art of water-colour painting. Many famous names are in his list of pupils, and in his early days he was associated with Girtin and Turner. He was one of a scientific family which was also artistic; brothers of his were painters, one was his pupil. He himself was interested in the scientific side of art and wrote works on drawing and perspective. He was a friend of Blake and shared his love of mysticism.

Welsh scenery had a great attraction for Varley, and was frequently the subject he chose for his vast number of exhibits at the Water-Colour Society shows. His early pictures are hard and tight, the later ones have a fresh washed look due to his use of pure colour flooded on broadly. In his work can be

traced the transition from predominating browns and greys to the fuller range of colour that became the general practice.

In no small degree was this transition in water-colour painting due to the lead of Thomas Girtin, who, though he lived but twenty-seven years, had an exceedingly potent effect on Turner and others. Bonington learnt much from Girtin, whose influence was thus passed on to Corot and other painters of the Barbizon school.

Girtin and Turner were both born in London, the one the son of a rope-maker, the other of a barber. Born within a couple of months of each other, they were both in their student days when they became friends. Girtin developed rapidly and was in advance of Turner, whose work, until years after his friend's death, reflected his example.

Girtin's early work shows some resemblance to that of his teacher, Dayes; for instance, in a confused composition, where the interest is diffused because of lack of concentration. In the Whitworth Institute this can be plainly seen by a comparison of Dayes's "Salisbury Cathedral" and Girtin's "Henley Church," which have each a boat whose rigging breaks the picture awkwardly—moreover, the colouring in these two pictures is similar. This little water-colour of Girtin's can be profitably compared with the same

South Kensington.

Mansell.

KIRKSTALL ABBEY, YORKSHIRE.

Thomas Girtin.

subject by Turner. Girtin was soon infusing his own individuality into his painting and getting away from the purely topographical drawing. His style became singular for his fine sense of composition, bold handling of colour, allied with an exquisitely delicate treatment of detail, a subtle rendering of light and air. In the most dreamy and evanescent effects he never lost the feeling of the weight of his masses. In this respect we might class his style as static—whereas much of Turner's later work by contrast might be termed dynamic.

Girtin's choice of subjects was very wide, and ranged between pure landscape and architectural studies, but no matter how simple all have nobility and dignity. Turner's own admission that Girtin's "White House at Chelsea," with its sunset sky, surpassed all his own achievements, though so often quoted, bears repetition as marking the impression his work had on his contemporaries.

"Kirkstall Abbey," at South Kensington (plate 24) admirably represents these ruins and is a very strong piece of work.

"Lichfield Cathedral" and "Peterborough Cathedral," at the Whitworth Institute, show Girtin's masterly management of an architectural subject. In both there are cool shades with a glow concentrated on the west front. In the "Peterborough" the gleam comes on a vast pier, and the sky is warmer

than in the "Lichfield"—but in both the majesty of the massive Gothic is in no way lost in the light handling of details and dreamy character of the evening effect. In his "Ripon Cathedral from the Meadows," the cathedral is made imposing by quite other means. With ample foreground, its architecture appears piled up behind humble buildings. His command of composition is here in marked contrast to the lack of any sense of focus in the work of Dayes and other artists.

Girtin was no less alive than Wordsworth to the beauty of the Thames in London; amongst other water-colours done there his "View between Blackfriars and London Bridge," in the British Museum, is evidence of this. The Seine made also a strong appeal to him, and the year of his death he was at work on a series of etchings, which were published as "Picturesque Views of Paris and its Environs." His health was already broken before he went to Paris, when the Peace of Amiens made foreign travel a possibility, and in a few months he was back in London, where he died. He was buried in the churchyard of St. Paul's, Covent Garden.

Covent Garden had been the birthplace of Turner—who, another William, like Shakespeare, was born on April 23rd, St. George's Day. It seems a happy chance that these two should both have come into the

world on the day of their country's patron saint—Shakespeare who excelled in portraying human nature in all its different aspects, Turner who did much the same for nature in all her moods. Both were incomparable alike in their insight into the world of realities, and inimitable in their visions of lands of fantasy.

There is uncertainty about Turner's training in art, but it is without doubt that he had but a scanty general education, and was specialising as a draughtsman at quite an early age. A course of study with Reynolds is said to have been ended by that artist's forced retirement. Certainly in that year he was at work at the Academy Schools, and the following year, when only fifteen years old, he had a picture hung at the Academy. Turner was consumed from the beginning with a passion for his art. He spent all his time out of school on tinting topographical drawings; he joined Girtin in sketching jaunts, and went off by himself tramping and drawing. He never missed an opportunity of observing, memorising, and recording in notes whatever he came across that might be an aid. Doctor Monro invited Turner, Girtin, and Varley to his house in the Adelphi, and his collection of old masters and the work of the then modern Cozens, was a source of inspiration to the young Turner, who was affected in particular by the mountain pictures that Cozens had made of Alpine

scenery. Turner was working incessantly; he made his own bedroom at his father's house his studio, and drew and painted there. He was still tinting artists' engravings, but soon published drawings of his own, and, as soon as he could be independent, hired a studio near his parents' house, and there laboured as a topographical draughtsman. His work of this period is in the regulation style of his day with the usual grey under-painting stained on the top with colour. It was highly thought of at the time, and already his name ranked high.

Girtin and he soon exhausted the possibilities of the prevailing methods and essayed to make water-colours more telling, to put into them some brilliancy and spirit to which the ordinary mode did not lend itself. Following his tours in the Midlands and in Wales, Turner visited the north of England; and it would seem as if the romance in his nature had been deeply stirred, for his sight of the beauties of Yorkshire and Cumberland marks the change of his style, which was to carry him into ways never before known in landscape painting. It was at this time that he undertook pictures in oils of subjects drawn from Lake District scenery. A year before the close of the eighteenth century he was elected A.R.A., and then followed his move to a more roomy studio in Harley Street. His father was unable to make his business as hairdresser pay: the increase in the price of flour

and the resultant "powder tax" were fatal to the prosperity of barbers, since hair powder then went out of fashion. Turner took his father to live with him, and the barber turned artist's assistant and helped his son about the studio. When some years later Turner added the next house to his own, and started the practice of showing his pictures in his own gallery, the father was responsible for the business side of the venture, and acted as caretaker to "Turner's Gallery," and lived with his son, there and in other houses, until his own death. The two were in sympathy, and fitted well together.

In the second year of the nineteenth century, the year his friend Girtin died, Turner was made R.A. He too seized the opportunity afforded by peace to visit Paris, and went beyond through France to Switzerland, where he found vast satisfaction in the great solitudes of mountains. As always, he was indefatigable in making studies, and laid in a store of material for pictures he painted on his return. This journey to the Continent made a deep impression on him. One result was his new vision of the sea. Though he had seen it in his journeys in England, Wales, and Scotland, it was not until he had experienced the crossing to France that the sea possessed him, and provoked a series of noble oil-paintings, beginning with "Calais Pier." Another feature of the period following the tour abroad was his emu-

lation of Claude, and his application of this classic manner to English landscape. "Crossing the Brook" cannot be looked at without calling to mind Claude in its distance, lighting, and general conception. Conscious of having rivalled the accepted idol of landscape-lovers, and looking for nothing but gain by a comparison between Claude's and his own pictures, Turner bequeathed two oil-paintings of this period to the nation, on condition that they should be flanked by a picture by Claude.

His anxiety to surpass the achievement of Claude was typical of his attitude to his art. He was for ever competing with accepted standards and striving to rival and then to excel all that had been previously done. He beat the topographical draughtsmen on their own lines; he worked in the manner of Girtin and went beyond his attainments; he showed himself equal in oil-painting to the Dutch masters. Further, at the same time that he was producing pictures in Claude's style, he was pitting engraved drawings against those of that artist. Claude's series of sketches in brown wash, engraved as "Liber Veritatis," acted as a challenge to the ambitious Turner, who entered on his "Liber Studiorum," a set of drawings in line and sepia. Turner was made Professor of Perspective at the Royal Academy in the year that the "Liber Studiorum" was begun. This great series occupied him largely for a dozen

years, and then he left it unconcluded. It is interesting to realise that Turner made the greatest part of his income from his sale of work for reproduction by engraving; he never could part with a painting without a wrench, and to the end remained loath to let an admirer become a purchaser. To this reluctance to let others have his pictures during his lifetime is due the nation's vast treasure of Turner's that came by his bequest.

While travel abroad was a matter of great difficulty, Turner made many tours in Britain. A favourite sketching-ground was Yorkshire, where he had a great friend in Mr. Fawkes of Farnley Hall, famous for its Turner collection. When peace came he was soon on the Continent, this time in the Low Countries and up the Rhine, making sketches in body-colour on tinted paper. After a tour in Scotland he again went abroad and for the first time passed over into Italy. By this stage in his development Turner had done as much as was possible to perfect the style he and Girtin had initiated some twenty years earlier; the dignified manner he had brought from Savoy had been carried to completion, so that in majesty and force water-colours were made to perform the feats proper to oils. His comprehensive tour in Italy marked the beginning of a new phase in Turner's painting. He left the contemplation of the sturdier aspects of nature, the sublime in mountains, the awful

in the sea. He had tested his powers in picturing the enduring and the infinite in nature, and having realised his supremacy, he turned to solve problems of representing effects of atmosphere and of light, and searched the more transient side of nature for mysteries in the skies from noonday sunshine, through evening glow, to moonlight, and back through the dawn's display again to the flare of a mist-shrouded sun. "Glamour might" is indeed the essence of his work in this period. A salient feature is its translucent quality. He wrought in iridescent colours and in an exceedingly high key; accents of dark were sparingly used. He exacted the tenderest, most subtle effects from the medium, exalted the liquid character of water-colours, and did with them what had never been conceived before, nor has been achieved since.

But this is not the end of the wonder. Not only did he make water-colours express his romantic view of the pageantry of Italy, but, this done, his resplendent vision was revealed in oil-paintings no less startling and arresting. Turner stood out and remains unique for his romantic interpretations in colour of the poetry of nature, of her character and temper. After he entered on this new period there were modifications, additions, and exaggerations in his style, but in the main his painting, from this Italian tour to the time of his death, falls into one group, and

TROYES.
J. M. W. Turner.

National Gallery (Water-colours). *Mansell.*

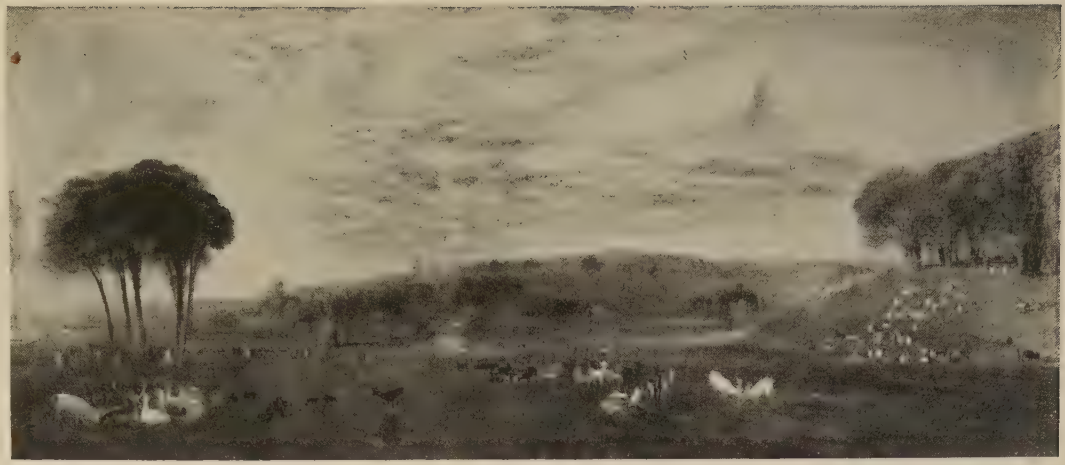
with some pictures of "Shade and Darkness" as exceptions, his main theme, whether in a mythological, historical, landscape, or more abstract subject, is "light and colour." His chiaroscuro and colour both hold a symbolism of emotion: glory and mourning can be readily recognised in the "Temeraire" and "The Death of Wilkie," and expression of deeply stirred feeling is evident up to the end. "Rain, Steam, and Speed" shows Turner, in his seventieth year, moved by the romance of the railroad: it makes one wonder what he would have done with the theme of human flight, which has, in its stimulating sense of adventure, a romance rivalling the most thrilling opportunities of the mediæval age.

Turner's enlightenment in Italy, his awakening to the possibilities of conception, spread over all his work. The immensity of mountains, the cool shade under trees, the glint of water, were still an abounding joy to him, but over them he flung a veil of mystery. He saw "Mortlake Terrace" as a bit of an enchanted city, it might be Venice; "Edinburgh" and "Scarborough" were given a charmed wonder. His revelation seems pure magic. An experience not to be forgotten is a sight of scores of Turner's water-colours placed before one in slow succession, and this feast of loveliness is to be had for the mere asking at the National Gallery. Elegance of form, beauty of composition, delicate design and truth of

values permit of appreciation in reproductions; but beyond all these, it is his wizardry with colour that excites one immeasurably when contemplating the originals.

"Troyes" is indescribably beautiful. Here are poplars, fresh young green; and beyond and above a rich dark, which has, as it were, a bloom upon it, are the buildings aglow in the light that is like the peculiar sunset tinge on snow mountains (plate 25). Many perfect pieces in Switzerland show the genuine Alpine glow: "Dent d'Oche from Lausanne" is exquisite with very blue reflections; "Rigi at Dawn," with green reflections, seems rainbow tinted. Perhaps some of the magic he worked is because his touch gave his mediums the appearance of being nature's very own colours and not mere pigment at all. A marvellous "Vermilion Palace," and "The Grand Canal," call for notice. "Between Nantes and Vernon" brings to mind the "Mortlake" and is an excellent example of the sufficiency of his design as a means of attraction.

Walpole's appreciation of Petworth Park in his essay on gardening in the passage, "A specimen of what our gardens will be may be seen at Petworth, where the portion of the park nearest the house has been allotted to the modern style. . . . If we have the seeds of a Claude or a Gaspar, he must come forth," is worth remembering in conjunction with



Petworth Collection.

Brereton photo.

SUNSET, PETWORTH PARK.
J. M. W. Turner.

his belief that this country could "inspire or poet or painter." Walpole's prophecy was richly fulfilled in this third period of Turner's art, for the artist was both poet and painter. Verse itself made a direct appeal to him; witness the lines that go with his pictures, and his own attempts to write. But the spirit of poetry was in him, he was indeed a poet-artist. To make the fulfilment the more complete, Turner was painting at this very Petworth in the period of the ripeness of his talent.

There are numerous water-colours to mark his connection with Lord Egremont; oil-colours too. How many may be of the very scenes Walpole had in his mind's eye? Petworth House has a stately picture of the park, showing the view one has from the window, looking across to a mass of trees (plate 26).

Turner's poetic vision is nowhere clearer than in his "Shipping at Cowes": a glamour of mystery shows some port of romance rather than the scene of the fashionable yachting gatherings for which the place really is famous: this too on the very morning of the Regatta.

When this is what he saw at Cowes the wonder is less that in Venice he beheld the marvels that resulted in the "San Benedetto: looking towards Fusina." The luminous shimmer of light can be seen to dazzle even in a black-and-white reproduction (plate 27).

One Easter Tuesday, on which I had an hour to spare in London between trains, and followed my custom of turning into the National Gallery, happened to be the day for the glass on Turner's pictures to be cleaned, and I had the happy chance to see "San Benedetto" unglazed. The attendant, in white apron in place of the severe uniform, quite unbent, and remarked to me "Wonderful man, this Turner." Indeed, no canvas brings it home to one more certainly than this. It is characteristic of his use of a decided accent in the dark gondolas across the track of the reflected glory of the setting sun—and in contrast are the white palaces before which is a blaze of colour.

Many unfinished oil-paintings in the National Gallery are exceedingly interesting in showing the groundwork of complementary blue and orange-brown, which gives a pleasing effect in the initial stages of his work on a subject, as well as indicating his preference for harmonies of contrast.

Turner never relinquished his tramp methods that he had enjoyed as a boy. In his repeated visits abroad he roamed from place to place. Crossing the Alps on foot was his way of coming to Italy, and when close on seventy he was wandering among the Alps. This was the year after he had exhibited the "San Benedetto" at the Royal Academy. His health began to be less vigorous, and though he was

National Gallery. *Mansell.*

SAN BENEDETTO.
J. M. W. Turner.

still sketching and painting for another couple of years, he sent old pictures to the Academy, and was seldom seen by his friends and acquaintances.

Turner never lost his desire for solitude, or his excessive reserve. His retirement to his bedroom in the days of his boyhood had a parallel in his withdrawal to Chelsea in his last years—where he lived in a small house, emerging on occasion to dine with a friend or to go to the Academy, but keeping the secret of his dwelling-place to the end. Even his old housekeeper only discovered his whereabouts by chance just before he died. Turner's passion for light and colour was still manifest, for in his last moments he was drawn up to his window to catch a sight of the December sunset.

Turner was buried in St. Paul's Cathedral—by the side of Sir Joshua Reynolds. This was the nation's tribute to his genius. He received a personal tribute from John Ruskin in "Modern Painters," which great work is conspicuous in the literature called forth by the work of artists of all time. John Ruskin, the art critic, was himself an artist; he exhibited at the Old Water-Colour Society, he was Slade Professor at Oxford, and is renowned as an advocate of social and artistic reform. He was ready to welcome and appreciate a new phase of art at its inception while public opinion was horrified and quite unable to follow the flights of Turner's genius.

By way of a summary of the progress of his art, three pictures at South Kensington might be regarded in turn—"Wrexham" in the topographical style common to the artists of his time, "Warkworth Castle" with Girtin's direct influence upon him, and "Lyons" in which is the essential Turner, undiluted by any external human influence.

Again at the Whitworth Institute at Manchester the development of his unique mastery of water-colours can be followed. Here are the purely topographical, pictures greyer than the greyest, and side by side with Girtin's are the things Turner did before he found himself—powerful work done at Easby (plate 28), that rivals oil-colour for boldness of values and treatment, preceding the colourful style in "Venice Evening." And here too is an impression at Petworth to serve as a reminder of the more than sufficient answer to Walpole's challenge for a great landscape poet-painter, that was vouchsafed in the life-work of Turner.

Cotman has been spoken of in connection with Crome. He studied art in London and was one of the many young students invited by Dr. Munro to come to his house. For some years he exhibited his work at the Royal Academy, but when he returned to his birthplace he was associated with the Norwich Society of Artists, first as secretary and

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EASBY ABBEY.
J. M. W. Turner.

later as vice-president and sent his pictures to its exhibitions.

His paintings had no ready sale; he was obliged to make what money he could by teaching, which he found a depressing necessity. He was a born artist, and the drain on his time and energies proved very irksome to him and had a somewhat deteriorating effect on his powers of production; this is specially noticeable in the crude colour of much that he did in his middle period. Late in life the problem of earning enough to keep himself and his family was solved when he was appointed drawing master at King's College School in London, a post which Turner found for him.

Henceforward his work was of a higher quality again, and causes one to speculate concerning the possibilities of his achievement had his innate genius had unlimited opportunity throughout his life, instead of merely comparatively free scope for a few years before his death.

Cotman painted in oils, and he made etchings of antiquities for publication. He was an exceedingly skilful draughtsman, as such more nearly approaching Turner than perhaps any other landscape artist. Cotman's tree-drawing, in particular, is exquisite, and rivals even the classic grace of Turner. Study Cotman's style of treatment and compare it with, say, a reproduction of Turner's "Eton College," Petworth

Collection, having regard to the central group of trees which lean towards each other like three maidens.

Cotman's style in water-colour is essentially individual. Unlike the other drawing-masters who were also painters, he evolved his own methods, and, in consequence, his work is distinctly original. He was not a master who taught landscape painting by recipe, as it were, with "tips" to guide the student to "short cuts" in obtaining effects. His contemporaries were guilty of this mechanical way of painting their own pictures and of teaching their pupils. Hence their work, when collected, is apt to bore by over-repetition. With Cotman's water-colours it is quite otherwise—they are essentially his own in conception and execution. His colour, though sombre, is rich, and if dull in tone, is not dull in interest. His treatment of colours and values in patches of beautiful pattern is frequently reminiscent of inlay. Cotman actually achieved what some of the twentieth-century post-impressionist landscapists have attempted. He penetrated a scene, and beneath its character reached what might be termed its very soul, and something of the emotions that the place has stirred within himself are inherent in his paintings. His point of view is not obvious, neither are his methods, his composition, nor his colour harmonies. "Greta Bridge" at the British Museum is an excellent key to the work of Cotman, and shows the artist

South Kensington.

FISHING BOAT ON A SANDY BEACH.
J. S. Cotman.

at his best. The "Fishing Boat on a Sandy Beach" at South Kensington is not so important a work, but is full of charm, and the painting of the boat is most characteristic (plate 29).

Cotman's water-colours are the reverse of superficial —his depth of feeling, his sensitive appreciation of landscape were not duly appraised in his lifetime, nor for some years after his death. Other artists caught the public eye by a showy species of talent which consisted mainly of "cribs" from great masters. Cotman was himself a classic, unrecognised.

Three successful members of the O.W.S. were de Wint, Prout, and Fielding.

De Wint was born at Stone in Staffordshire; his father, a doctor, came of a family of wealthy Dutch merchants. De Wint's artistic education was a liberal and varied one, and included a course at the Academy schools. He married a sister of the artist Hilton, who had been a fellow student and had taken him to Lincoln. De Wint was immensely attracted by this city, and the character of the neighbouring country made a strong appeal to him; perhaps the Dutch blood in him accounts for the satisfaction he found in these low lands. When he painted in other counties he appears to have been on the look-out for wide, open scenes, and the prevailing interest is always the landscape itself. His colour is often solid

and uninteresting, especially the greens. His pictures suggest that nondescript season, either late summer or early autumn, of undecided colourless sunshine and vague purposeless shadows; the between time when all trees have lost their individual greens for one opaque heavy uniform green, and there is, as yet, no hint of goldening. This characteristic can be studied at South Kensington, where there is a whole wall devoted to de Wint. "Harvest Time, Lancashire" is an interesting example in this collection (plate 30).

At the Whitworth Institute de Wint's choice of a wider-than-high proportion for his pictures is very evident, since his work is shown next to that of Prout, whose taste was for the higher-than-wide, in keeping with his love of architectural subjects. De Wint always sought breadth and open spaces. Prout was happiest in a crowded market-place, in a narrow way where the eye was forced upwards. His quick perception of the picturesque found ample material in his frequent visits to the Continent. He did much excellent work as a lithographer; many fine examples of his skill in this direction have a poignant interest since their subjects are drawn from places in the zone of the Great War.

The sense of form in the mass, rather than in detail, a chiaroscuro made interesting by strong cast shadows, are two noticeable qualities in Prout's

South Kensington.

HARVEST TIME, LANCASHIRE.
Peter de Wint.

water-colours. Though the outstanding interest is, without exception, the buildings, his pictures are always peopled, and it is in the bright costumes of his figures that he introduces vivid colour notes, as in " Venice," in the Whitworth Institute. The same feature is evident in his " Church Ruin at Tours " (then used as a corn market), a splendid work. Again in the " Porch of Ulm Cathedral," where there is a fine misty effect against the church beyond, seen above houses on the opposite side of the market, he made telling use of gay colour in the costumes of the people.

Prout was a Plymouth man; he never outgrew his delicacy as a child, which makes his success the more remarkable. Not only was he a member of the Old Water-Colour Society, but he became Painter in Water-Colours to George IV and Queen Victoria.

Fielding was a pupil of Varley, and an apt one. He worked rapidly and with ease, and exhibited pictures that can be reckoned in thousands. His success was marked by his connection with the Old Water-Colour Society, where he was member, then treasurer, secretary, and finally president. His work touched the public taste and he became fashionable as a teacher. His pictures fetched good prices, so that when he retired to Brighton, amongst his favourite South Downs, he took with him a large fortune and a great reputation.

His little "South Downs, Sussex," at the Victoria and Albert Museum is quite charming, a really lovely expression of that country (plate 31). Some of his most exquisite work was done in Scotland. He excelled in his rendering of distances, and his misty effects are beautiful. The Whitworth Institute has good examples of his Scottish subjects—the country of lochs was admirably suited to his mood. In details of foreground Fielding was apt to be laboured, but in rendering the infinite vastness of great spaces and in recording chances of lighting he was at his happiest.

The three dimensions seem to sum up the characteristic effect produced by contemplating collected pictures of these three water-colourists. We look across a painting by de Wint, up and down a Prout, and into the distance of a Fielding. To continue this summary we might speak of looking through a Cox, for the paintings of this artist are full of atmosphere; he painted weather.

David Cox was the son of a Birmingham metal worker, and after working with his father he was apprenticed to a silversmith with whom he learnt something of the trade of enamelling miniatures for lockets. When his master died he found work at the theatre in connection with scene painting. The actor Macready noticed the ability of Cox, and made

South Kensington.

SOUTH DOWNS, SUSSEX.
Copley Fielding.

him his scene painter, and took him on tour with him for some years.

Cox had some lessons in water-colour painting from Varley while he was employed at a London theatre. He soon afterwards sent work to the Royal Academy, and himself took pupils. In a few years he was elected member of the Old Water-Colour Society, and exhibited there up to his death. He left Dulwich to take a post as teacher in Hereford; later he returned to London, where he studied oil-painting, and eventually he settled near Birmingham.

Cox travelled abroad and in England and Wales. His subjects are of great variety, but it is rare indeed to look at a picture of his without being conscious of climate. His technique is very variable: some paintings are tight and hard, some confused and indefinite, some laboured, retouched and retouched, others are quite fresh and spontaneous, and these last are a joy indeed. But a consideration of the weather is seldom inseparable from any of them, and usually the sky, whether by reason of the large proportion of the picture it occupies, or by reason of its compelling character, is the first attraction. It may be a study of clouds in wonderful perspective, as in the Whitworth "Calais Pier," which has a fine sky—the clouds come rolling towards one out of the picture (plate 32); or it may be a rapid sketch in a dashing style, as at South Kensington, where the moment

before a storm is shown—the wind that warns seems to blow right through it; or again it may be a small picture, very much finished in style, put in with small touches as in the Whitworth "Chatsworth Park," which gives the sunny, luxurious look of the scenery in the Dukeries. No matter what his method or subject, always we experience the sensations such weather in reality would produce in us. This "Chatsworth Park" is distinctly pleasing in colour, purply hills and sunny parklands, and a lovely blue sky with a suggestion of cumulus cloud. It is a very peaceful bit of handsome country, and leaves us with the feeling of having basked in warm sunshine.

North Wales was a favourite sketching ground with Cox and he did some grand work among the mountains, which afforded him ample scope for his genius in rendering atmospheric effects.

His oil-paintings have much of the character of his water-colours. In the National Gallery "Crossing the Common" is a good example, and the "River Scene" shows his love of a low horizon.

Happily his birthplace, Birmingham, has a large number of his pictures in the City Gallery. The work of Cox found little general appreciation in his lifetime (he was far from prosperous)—but it has been frequently honoured by collected exhibitions since his death.

Though much of his work is perhaps mediocre in

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CALAIS PIER.
David Cox.

result, in all of it his intention, and in the best of it his achievement, are poles asunder from the old topographical style of work. Cox in his water-colour was something akin to Constable in oils. He broke away from conventions and did very real work, dependent for its main inspiration on his own temperament and insight into nature.

Roberts was another artist who received a training as a scene painter and went on the tours customary in that calling; but when he became a water-colour painter he kept to the more usual choice of architectural subjects. In these he did well, for he had an eye for composition, a feeling for the individuality of types of architecture, and an excellent manner in his treatment of detail. He travelled much on the Continent and beyond, to Egypt and Syria.

The Whitworth Institute has some fine specimens of his Spanish subjects. The "Interior, Xeres Cathedral," at the British Museum, is a remarkable work.

Roberts also did important work in oil-colours, and was a most assiduous exhibitor in both mediums. His ability received recognition and he was made a member of the Royal Academy.

William Henry Hunt was amongst the young painters helped by the connoisseur Dr. Munro, and was one of Varley's many distinguished pupils. He

was also an Academy Schools' student, and worked in oils, but it is his association with the O.W.S. and the pictures he exhibited there that have made him famous. He was delicate throughout his life—which lasted close on three-quarters of a century. He was born and died in London, but spent many years at Hastings on account of his health. His best-known works are studies of fruit, flowers, and birds' nests, done with a precise attention to the minutest details, something in the manner of the flower painting in Flemish missals, with the difference that Hunt's flowers were in their natural setting at the wayside or in the hedgerow, while the Netherlanders' were flung on to plain backgrounds. Hunt worked in body-colour of the most vivid hues, with minute touch, and elaborate attention to the least part of the painting. So truthful is his imitation of nature that it is apt to make one a little tired at the thought of the labour expended. This method of flower painting seems somehow ironic; blossom, short-lived, should be washed in spontaneously with a touch as light as its own petals.

Hunt did figure subjects, and sometimes architectural subjects. South Kensington has an "Interior of an Old Church" and "St. Albans Cathedral," which are well worth attention.

Havell was a foundation member of the O.W.S.;

he twice resigned his membership, and was for many years out of England. First came a journey to China, followed by a residence of some years in India, where he was occupied in portrait painting. After a few years at home he went to live in Italy. Though the length of time he was at work in England was short, his painting was not without influence on water-colour art, especially through the quality of his colour. The Whitworth Collection has a "Sunset," which is a striking example of his use of colour. Towards the end of his life he became devoted to oil-painting.

Harding was a pupil of Prout, and his father had been taught by Paul Sandby, so it is not surprising to find colour the striking feature in his painting. He was most successful as a teacher of pencil drawing; he did work as a lithographer, and sometimes painted in oils. He was a member of the O.W.S. "Bolton Abbey, Summer Evening," at Manchester, shows a colourful painting; the almost Alpine glow on the abbey, hill, and pine trunk reminds one that Harding was twice in Italy. A sight of the colour of the South so often opens the eyes to the plenitude of colour in what before appeared the grey North.

Müller was the son of the Curator of the Bristol Museum, and, after an unsuccessful attempt to become an engineer, studied painting with an artist in that

town. Müller made rapid progress and was soon in a position to travel. On his first tour he visited various European countries; on his next journey he went up the Nile, and finally he went on an expedition to Asia Minor.

His protracted travels left him but a short time in his native country, for his return to Bristol was followed by his death when only thirty-three years old.

Records of his journeys can be studied at the Tate Gallery. His facile manner and broad treatment, a style which he derived from a direct study of nature rather than from his early lessons in painting, make his work prominent in the output of the first half of the nineteenth century. Sometimes there is a hint of Constable in Müller's water-colour, particularly in the quality of his skies, as in the "Firwood" at the Whitworth Institute.

Müller worked also in oils—indeed, he used this medium out-of-doors, a practice rare amongst his contemporaries, but calculated to enhance the effect gained of the vivid vibrating colour of nature, and to ensure a more living character and a greater sense of unity between the parts of the picture. Müller's work in pencil, in water-colours, and in oils is an expression of his own individual outlook on the world.

The majority of water-colourists were faithful to

architecture or landscape, but there are some artists whose chief interest was in figures and genre.

Cattermole began his career with architectural drawing, but was soon thinking more of the dramatic incidents which he pictured in connection with the old buildings, and scenes of romantic adventure became his favourite subjects.

Cattermole had many distinguished writers in his large circle of friends, and his connection with some is marked by his frequent illustration of their work—notably Dickens, with whom he corresponded and of whose amateur theatrical company he was a member.

His work received recognition at home and on the Continent. He was offered the presidentship of the O.W.S., but refused the honour, as at that time he was more interested in oil-painting. He had previously refused a knighthood.

The Victoria and Albert Museum has a large number of his water-colours in which his association with the Romantic movement can be felt and his power and grasp of a dramatic situation can be recognised.

A comparison of Cattermole's work with that of Nash will prove interesting. Both men were illustrators, both were brought up on architectural drawing. Nash was a pupil of Pugin, and as such was naturally an admirer of Gothic buildings. His choice of subject frequently was taken from interiors or exteriors of great country mansions; and though

his pictures may have in them some group of figures which might have some dramatic significance, this is but a minor interest. Notice for instance the "Speke Hall" interior in which is an incident of the deer-stealer, but the real interest is all in the masterly rendering of the architecture of this baronial hall. Cattermole's version of the same subject would in all probability have given a very different proportion to the group of figures and their surroundings.

Lewis was the son of an engraver who wished his son to work in the same branch of art. The boy's progress in painting, however, ended in his being allowed to follow his natural bent. After studying animal painting, and serving as Lawrence's assistant, and painting some sporting subjects at Windsor for George IV, he became well known to the public as a water-colourist, and was early made a member of the Old Society. From this time for some twenty years he was travelling in Spain, Italy, and in the East. For a short period he worked in oils. At the mid century he was back in England with his style developed, showing great attention to detail and a study of sunlight effects. He followed Fielding as President of the O.W.S., but when he resigned that post he devoted himself to oil-painting, and sought election to Academy honours. He had not long to wait for his R.A.

South Kensington has many interesting examples of his work in the East; these show his power in animal and figure painting. The Whitworth Institute shows a less characteristic type of subject in "Newhaven Fisherwomen," which is capably handled. Like so many of his contemporaries, Lewis published engravings and lithographs from his sketches and studies.

Gilbert was another artist who was first President of the O.W.S. and then a Royal Academician. He had an inborn love of drawing, and made great advance in painting as soon as he was allowed to leave the estate agent by whom he was employed and to abandon the idea of following his father's profession. Gilbert was mainly self-taught. He did much work as an illustrator of Shakespeare, and other English literature of a dramatic nature, of magazines and even of newspapers. His pictures include oil-colours, but these are far out-numbered by his water-colours. In this medium he did extraordinarily strong work in a very energetic style. His lack of teaching left his manner free from conventions of other men's making, and renders his painting very easy to recognise when it is amongst work by artists of his time. The Guildhall Collection has much of Gilbert's work, which can also be studied at the Manchester Corporation Gallery. His painting by its very vigour arrests

attention, but beyond its marked individuality, its purely personal touch, it has solid qualities. His figure drawing is good, his sense of the dramatic seems to have been always alert, and his colour is rich. Gilbert's pictures are full of action and movement, which gives them a very living interest.

Caldecott is best known through his illustrations, but he was an exhibitor at the Royal Academy and elsewhere, and was a member of the Institute. He was born in Chester, and remained in the North for the greater part of his life. For some time he was a bank clerk in Manchester, and while there made drawings for local papers. When he came to London he was employed by "Punch," and on book illustrations. The last seven years of his life he was producing those inimitable drawings for children's books. His genius in this delicate type of drawing found its best expression in such lovable pictures as those in Mrs. Ewing's story books. For all their daintiness they have a strength of their own, and have in no sense any feeling of the artist's "talking-down" to the children for whom he worked. This quality is perhaps what gives his illustrations their abiding charm. Caldecott seems to have met the children on his own level and to have trusted them to understand the best he could produce for them. Nowadays this quality is less rare perhaps; Caldecott

in his own time was unique. Before he was forty he died in Florida, where he had gone in the hopes of recovering from the after-effects of an attack of rheumatic fever.

Kate Greenaway is likewise famous for her illustrations of children's books. Her father was an engraver who drew for a London paper, and she had every opportunity to study at schools of art near her home. She exhibited at the Royal Academy and became a member of the Royal Institute, and she enjoyed the friendship of Ruskin.

Her work had a great vogue in her own time, and exercised an immense influence on book illustration. But further than this the quaint style of costume which she invariably used for the small people of her sketches set a fashion in dress for the young, which spread not only to the Continent, but across the Atlantic. Kate Greenaway's work has charm, the charm of originality and of a quaint fancy, but it has none of the strength of Caldecott's pictures.

Another member of the Royal Institute was Collier. He worked for a time at the Manchester School of Art, but was chiefly dependent on himself for his training. He devoted himself to landscape, and developed an easy direct method of work. His "Arundel Park" at South Kensington admirably shows the liquid

quality of his medium, the sky is really beautiful, and the distance is satisfying in the remembrance of the sense of space so prevalent in Sussex.

The suggestive quality in Collier's work, obtained by flooding on the colour as directly as possible, can have no greater contrast than the imitative character of Birket Foster's water-colours. Both artists were more or less self-taught in the art, but Foster had a preliminary career as an illustrator. The technique of a wood engraver and etcher, to which he had become accustomed, is evident in the high finish laboriously obtained in his water-colour drawings. Good points in his pictures are overlooked on account of the fussy brushwork which is repellent and difficult to ignore; had his nature been more adaptable, or had he appreciated the possibilities of the medium, he might have done more interesting work.

II

MAINLY PAINTERS IN OILS

John Constable, R.A. (1776–1837)—Sir Augustus Wall Callcott, R.A. (1779–1844)—William Clarkson Stanfield, R.A. (1793–1867)—Thomas Creswick, R.A. (1811–1869)—John Linnell (1792–1882)—George Vicat Cole, R.A. (1833–1893)—James Aumonier, R.I. (1832–1911)—David Farquharson, A.R.A. (1839–1907)—John MacWhirter, R.A. (1839–1911)—John William Buxton Knight (1842–1908)

We have carried the history of water-colour painting well into the second half of the nineteenth century.

Many of the artists already mentioned worked also in oils. It remains to give some account of landscape painters in oils, many of whom, it should be remarked, used water-colour frequently, so we now return to Constable, who was but briefly noticed earlier.

Constable was a year younger than Turner; his life no less than his work offers a great contrast to that other master of landscape. Constable's father was a prosperous miller in Suffolk. He gave his son John a good education, and wished him to become a clergyman. However, the boy had no inclination to take Holy Orders, and began work in his father's mills at Dedham and Flatford, in company with his younger brother.

During these years at home Constable had had a great love for sketching. He and a friend spent much spare time together in painting the surrounding country, generally working out-of-doors, though they were enterprising enough to rent a room in the village as a rough studio in which they could work undisturbed. Sir George Beaumont, the good friend of young students, gave Constable advice, and fired the boy's ambition by giving him a sight of a Claude and several water-colours by Girtin. Constable studied these with profit, and was encouraged to continue his own attempts in learning direct from nature.

His perseverance, coupled with Sir George Beau-

mont's influence, gained for him permission from his parents to study art in London. With the exception of a year's break, during which he was back helping his father in an emergency at the mills, he continued his training. When for the second time Constable was free to follow the profession which was so dear to him, he entered the Academy Schools. He studied anatomy, worked from the life, and painted some portraits ; but his one great aim was to excel as a painter of natural landscape, and though he made money from portraits, his untiring ambition was to train his powers as a " nature painter." He visited Derbyshire and the Lake District, and made studies of mountain scenery, but he frankly owned that he was not in sympathy with such country. Ipswich had aroused his enthusiasm. Constable was at home in the county in which he had taught himself so much ; he returned to the flat lands of his young days with an increased love for their well-known possibilities. Even in other parts of England he seems to have had the faculty of reading into them the characteristics of the district about his own home.

Constable's first picture in the Royal Academy appeared in 1802. Thence onward his painting gradually developed, and he slowly but surely acquired the skill of putting on canvas much of what nature meant to him. He held that it was enough to be on the look-out for the beautiful as it lay ready to hand,

that artificial composition was superfluous. Thus his pictures had in their faithfulness to the scene, the accuracy of the topographical draughtsman, but were on an entirely different plane since to his mind the scene itself was not the one and only consideration: for far more important to Constable was the momentary effect of the light and shade, of the wind or calm, of rain threatened or passed. This power of seizing the most transient aspect of a familiar scene rendered Constable an impressionist in spirit, and it was this special gift of his which had so great an influence on his contemporaries in France and his successors there and in Britain. His growing strength of expression showed a distinct advance in "The Hay Wain," which was shown at the Academy nineteen years after his first picture had been accepted. However, the real triumph of "The Hay Wain" was delayed for a few years until its appearance at the Salon in Paris created a sensation and won for Constable a gold medal. He continued to exhibit in Paris, and the significance of his painting in France is symbolised by the fact that Corot's first picture hung at the Salon found a place between a Bonington and a Constable.

No small triumph, surely, to have called into being the Barbizon school, and a triumph that belonged to Constable. He revealed to Corot, Diaz, and Rousseau, who were joined by Millet at a later date, the possibilities of landscape which followed a real communion

with Nature. These and many other French artists found inspiration in the Forest of Fontainebleau and in their turn had a vast influence on the later artists who formed the group known as the Impressionists. Thus the influence of Constable was passed on by the Barbizon School to the Impressionists, who as refugees during the Franco-Prussian war were stimulated at first-hand by a study of Constable's paintings in that artist's own country. The term " impressionist " is often used to signify the actual technique of Monet and his group rather than their ideal to interpret effects of light. Their method of representing the vibrating colour of sunshine differed from the manner of Corot and of Constable, but in their own way Corot and Constable were concerned with impressions.

Constable's personal feeling in viewing landscape, and his record of its effect on him, was one of the salient facts which kept his manner so strikingly apart from the style in vogue in England.

His interpretation of a scene in his own terms of thought can be noticed in the small " View on Hampstead Heath," in the Tate Gallery. This particular Hampstead Heath was painted in the same year as " The Hay Wain " ; it shows the storm clouds beloved by Constable, and the distant view of flat country might be a scene in his own East Anglia—indeed, take out the two highest clumps of trees and the composi-

Tate Gallery.

Mansell.

HAMPSTEAD HEATH.

John Constable.

tion would not be unlike that of Crome's "View on Mousehold Heath," in the National Gallery.

He went in this year to live at Hampstead, and very numerous are his subjects with that name. The picture reproduced (plate 33) is chosen to represent Constable because it shows the lovable freshness of his work, as well as the admirable qualities which are usually illustrated by his more pretentious compositions. Salisbury was another sketching-ground agreeable to his natural taste for flat lands, and he was drawn there too by ties of friendship. A light is thrown on the character of Constable as a man from the fact that his best-loved sketching grounds so frequently had very intimate associations for him by reason of his connection with them through personal friends.

At Salisbury he had friends in the Close, and painted the cathedral from the bishop's garden. Some years later he painted another important picture from the meadows—indeed, it was a favourite subject with him.

Dorsetshire attracted him, and he found a subject reminiscent of his home in the "Water Mill at Gillingham." He loved water, whether in a lake, a smooth-flowing river, a busy mill stream, a mere pond; or even, failing that, just the pools left after rain would afford scope to show his delight in the glint of water. Less frequently he went to the sea; to Dorsetshire

we owe some of his most spontaneous painting in "Weymouth Bay," a subject which shows his complete mastery of transferring to canvas his impression of a scene at a given moment. He was at the coast again at Brighton. This time his change of subject was due to his wife's illness, for he hoped that sea air would cure her. His return to Suffolk for a time on account of his brother's failing health resulted in such masterpieces as "The Cornfield" and "The Glebe Farm." The year after he painted the latter picture his wife died. Her loss was bitterly accentuated when the following spring he was elected Royal Academician, an honour delayed ten years since he was made Associate, and bestowed too late for him to share it with his wife. His intense grief seems to have affected his own health. From that time he was far from strong, and frequently really ill.

Following his election as R.A. he began his project of publishing engravings that should represent his paintings, as Claude and Turner had done before him. Constable employed Lucas to engrave his "English Landscape," and the same engraver made mezzotints of many others of his pictures. Constable's art lent itself singularly well to reproduction in black and white, because the problem he invariably set himself was the determination of the effect of the light and shade on the scene he elected to paint. His practice in painting was to keep his whole canvas at equal

stages of progress towards completion, so that the main theme was in evidence from the start. He expressed form in terms of light and dark, and thus his form was all relative rather than absolute. Moreover, his sense of form was much more concerned with the mass than with the detail, hence his pictures can be comprehended when considerably reduced in size. This feature of his work probably accounts for the fact that his sketches are infinitely more pleasing than his large finished pictures, the facts of the light and shade which appealed to him were all in his sketch whether it were on a canvas reckoned by inches or by yards. Of course the greater freedom enjoyed in working direct from nature also accounts for much of the content given by the sketches. Constable himself must have begun to feel irked by his own studio manner when he came to paint with his palette knife, as he did in later life; notably in his "Opening of Waterloo Bridge," where detail was not only ignored, but positively sacrificed for the sake of noonday brightness.

Constable's palette can be seen in the National Gallery. It appears quite in keeping with one's knowledge of his art; it looks energetic and not too systematic, as if he had used his colour by no rules of convention, but just as it suited his own interpretation of the varieties due to light and shade.

The year after his "English Landscape" was

published he visited a friend at Arundel and had an opportunity of going to Petworth. In the following summer he was the guest of Lord Egremont, in the company of his old friend Leslie, from whom he had first heard of the beauties of the Petworth Collection. To Constable the river scenery in the neighbourhood was no less an attraction than the art treasures of his host. He found pleasant occupation in sketching, and his delight when he found such a congenial subject as the mill at Fittleworth can be imagined. This small village has been the haunt of artists, and amongst the little picture keepsakes that have been presented to the innkeeper, visitors are shown Constable's little souvenir painting.

His "Fittleworth Mill" in water-colour and also a pencil study are now at South Kensington, and bear a date four years subsequent to that given to the Petworth sketch-book and water-colours of Turner at the National Gallery.

Remembering Walpole's words, there is a peculiar satisfaction to be derived from the knowledge that Constable was also acquainted with Petworth Park. The difference between the lives and works of Constable and Turner would afford matter for a book in itself. Not the least difference was shown in the influence Turner's travels abroad had on his outlook on nature in England, whereas Constable, whose journeys were limited, was ever on the watch for

scenes similar to those to which he had grown accustomed in his boyhood.

The year after the "Fittleworth Mill" was painted he was back again in Suffolk making a picture of the same riverside farm that he introduced in "The Hay Wain."

With this "Valley Farm" he showed "The Cenotaph" at the last exhibition of the Academy before its removal to new buildings. "The Cenotaph" is yet another of his pictures which marks a friendship. He made the study for it when on a visit to Sir George Beaumont, by whom the monument had been erected in his park in Leicestershire to the memory of Sir Joshua Reynolds.

The subject is an unusual one for Constable, as unusual as his choice of autumn colouring. The busts on either side are of Michelangelo and Raphael. Is there symbolism in the noble stag that has turned from drinking at the pool? It might well be a commentary on the art of Reynolds. Had Constable an instinctive feeling that autumn tints would best suggest the warmth of Reynolds? Certainly for its association the departure from Constable's usual colouring was happy in suggestion.

In the following spring Constable died suddenly at his home, and was buried with his wife at Hampstead.

Constable is conspicuous for his single-mindedness, he never swerved from following his own ideal. His

manner of painting went through phases: in early work his oils are comparable to water-colours in substance; in late work his pigment was almost modelled in its prominence, and his direct use of the palette knife on the canvas has been remarked. But throughout the varieties of his means he was constant in purpose; and though, or may be because, he concentrated to such an extent as to merit the term "narrow," he was throughout a British painter.

Constable's preference was always for cultivated country, and his work is seldom without the introduction of signs of man's occupation therein. His buildings and figures had always a sense of fitness and appeared an integral part of the landscape. The very lack of formal composition gave his pictures an appearance of being, as it has been termed, "inevitable." His alteration of a scene to suit his needs in picture-making was so rare an occurrence, that it is specially noted in the National Gallery Catalogue that "the little church in the distance never existed" as Constable showed it in "The Cornfield." Dedham Church, for which it had been mistaken, was a favourite subject with Constable, whose rendering of it should be compared with Gainsborough's.

In the National Gallery is a sketch, "A Cornfield, with Figures," which illustrates the way in which his figures do not have the appearance of being an

addition to, but a genuine part of the picture: the stooks of corn and the figures in the foreground are treated as one as regards the light and shade. The trees silhouetted in the background show his practice of drawing with masses.

Constable was an able lecturer, but because of his custom of speaking from the merest notes his lectures could not be published. His gift for letter-writing is amply shown in the life written by his artist friend Leslie. Human intercourse was very dear to Constable; his love for his home people, for his wife and children, his affection for his friends explain much of his devotion to the country he liked best. Nowhere did his painting excel the pictures he produced of Suffolk and Hampstead, his first home and his last.

The individual supremacy of Constable is strongly felt when one turns to other painters in oils. Callcott should receive notice if only for his "Entrance to Pisa from Leghorn," a picture which can be enjoyed to the full if seen immediately after a return from Italy, when one is still hankering for the sunshine left behind. Callcott, like his master Hoppner, was a chorister before he was an art student. All his interest centred in landscape painting; he was not attracted by portraiture.

Callcott's usual work is cold and formal, and its

general level is distinctily mediocre. At the Soane Museum his " Greenwich " recalls Claude in its lighting, which is its chief attraction.

A painter who reached a more consistently high level and became famous for the luminous quality of his work was Stanfield. His composition often holds too many points of interest to be restful, and is unevenly weighted in many cases, but he has a place of his own as a painter of the sea.

Stanfield is another instance of a theatrical scene-painter becoming an artist. He had a preliminary training in the navy, which is recalled by his choice of marine subjects. During his connection with theatres he met Roberts, who was also employed at Drury Lane. Stanfield soon made headway with picture painting and was first a member of the R.B.A. and later was elected a member of the Royal Academy. Both his oils and his water-colours were popular ; he was assiduous in sending in his work to various exhibitions, and was awarded, amongst other honours, a gold medal at Paris.

Creswick was by birth a Yorkshireman, and after he had worked on landscape in Wales and Ireland he returned to the north of England for subject matter. Rivers and streams attracted him. A good example of his painting can be seen in his Diploma picture at

the Royal Academy. The gallery at Burlington House, devoted to the exhibition of the works deposited by artists on their election as members, is too little visited. It holds many masterpieces of the British School, but its greatest treasure is a cartoon by Leonardo da Vinci.

Linnell was in his day an exceedingly popular landscape painter. He was brought up in an artistic atmosphere, for he was the son of a picture dealer, who was also a craftsman—a woodcarver. Linnell supplemented his training at the Academy Schools by lessons from Varley, and amongst his studies were included modelling from life, portrait miniature, and engraving. He exhibited landscape pictures as his first effort at the Royal Academy and gained a prize for another from the British Institution while still in his "teens," but it was many years before he devoted all his energies to landscape painting. Friendships with Mulready and later with Blake were important, for he gained much help in his work from these two artists.

Linnell acted as something of a link between the landscape painters of the first and second halves of the nineteenth century.

After sixty years in London Linnell moved to Redhill, where he spent the remaining thirty years of his long life. Surrey was the scene of the majority of

his landscapes. These are painstaking productions, but an undue striving after effect tends to make them look laboured and artificial, which characteristic is often accentuated by crude colours. Some of Linnell's early landscapes are more convincing than his later efforts.

George Vicat Cole was a landscape painter, popular for his pictures of typical English scenery. His preference was for river-pieces, and during the last ten years of his life he painted a series of the Thames from its source to the sea. The example of his work (a Chantrey Purchase) at the Tate Gallery is "The Pool of London." The great liner and large sailing vessels mark the connection between the river and the ocean. This reach of the Thames has proved an attractive subject to other artists since it was painted by Vicat Cole.

Aumonier's landscape frequently lacks power for the opposite reason from that remarked in Linnell's painting; namely, his work was "under-studied." His canvas was often too large for the subject he chose, hence his pictures are not sufficiently purposeful to be compelling, though they have the sincerity that is generally to be found in the work of a self-taught artist.

Aumonier began his career as a designer in the

cotton-printing trade, and only slowly developed his talent for landscape painting; but in the latter half of his life his work was well received, as is testified by the number of Art Societies of which he was a member.

David Farquharson and MacWhirter were both Scotchmen who studied in Edinburgh. Both were elected A.R.S.A. Farquharson became A.R.A. and MacWhirter gained the full honour of R.A.

Farquharson is less well known. His painting was sound and had valuable qualities of light and tone, and his composition was not obvious.

He was born and died in Perthshire. As an artist he lived some time in London, and afterwards in Cornwall; the two pictures at the Tate Gallery are examples of his work painted at the two extremes of Great Britain.

MacWhirter pleased popular taste by his bright fresh colour and clean exact drawing. Another aid to his success was the sentimentality of his titles and treatment of his landscape. His favourite painting grounds were the Highlands of Scotland and the Highlands of Central Europe, but he failed to produce any feeling of awe or majesty in his mountain subjects.

MacWhirter's bright colour degenerated till it was cold and crude, his brushwork ceased to be definite; these two failings resulted in his paintings appearing

merely a matter of so much pigment which has been dragged across a canvas.

A refreshing contrast is afforded by turning from MacWhirter's to Buxton Knight's landscapes; the latter are equally pleasing in oil or water-colour.

Knight was taught by his father, an artist, and learnt the value of direct study from nature before he went to the Academy Schools—so when he had finished his course in London he returned to the country to work.

Kent was the county of his choice, and he did fine work there. His style is strong and forceful—his brushwork is bold and his outlook on the world suggests some artistic descendancy from Constable.

Knight's subjects were varied in character; amongst the freshest and most stimulating to view were coast scenes. South Kensington has his "Beach at Ramsgate." He had a masterly command of light and shade, which he could use in subtle fashion on a grey day, or in a striking manner as shown in the brilliant sunset effect in the example of his water-colour at the Whitworth Collection.

CHAPTER X

REVOLT FROM CONVENTION

I

THE PRE-RAPHAELITE BROTHERHOOD AND ITS INFLUENCE

Gabriel Charles Dante Rossetti (1828–1882)—Sir John Everett Millais, P.R.A. (1829–1896)—William Holman Hunt (1827–1910)—Lucy Rossetti (Madox Brown)—Charles Allston Collins——Arthur Hughes—William Lindsay Windus—W. S. Burton—Valentine Cameron Prinsep, R.A. (1838–1904)—Sir Joseph Noël Paton (1828–1895)—Ford Madox Brown (1821–1893)

In the Romantic literature imagination was shown to be of three kinds: as Bacon had put it—"joined with the belief of that which is to come; joined with memory of that which is past; and of things present, or as if they were present."

Genius, during this period, in discarding all other forms of expression in art in favour of landscape, showed especially in Turner this last aspect of imagination—"things present, or as if they were present."

But the Romantic movement was to give place to a feeling of unrest and unsettlement. Turner's

stupendous powers influenced others, but the bulk of the nineteenth century was not a time to foster the fine arts in isolation from the thought of the age. It is noteworthy that the outstanding names of artists, apart from landscape, are the names of men who were reformers—either reformers in the world of art or reformers in the cause of mankind at large.

Noteworthy too is the fact that the great writers were teachers and leaders. Literature was purposeful and worked in the cause of the progress of humanity.

From the time of the Reform Bill to the mid-century the most vital concerns of the nation were in relation to economic, social, and religious reform. It was a time of research, of introspection, and of analysis. It has been stigmatised as a materialistic age and idealism has been denied it, but perhaps though it lacked a visionary idealism it may be credited with ideals of action. Certainly truth and justice and brotherhood were sought after, and were brought a little nearer in Early Victorian England.

The search after truth was led by the great scientists. Prominent amongst them was Faraday, whose experiments in electricity have made him renowned. The founding in 1834 of "The British Association for the Advancement of Science" is significant of the interest and progress in all its branches which had been growing since the beginning of the century.

Byron details a choice of recreations available in England, not possible in the East.

> "No chemistry for them unfolds her gases,
> No metaphysics are let loose in lectures,
> No circulating library amasses
> Religious novels, moral tales, and strictures
> Upon the living manners as they pass us;
> No exhibition glares with annual pictures;
> They stare not on the stars from out their attics,
> Nor deal (thank God for that!) in mathematics."

Investigations in science had results in surgery and medicine, and a natural outcome was the establishment of a Board of Health with subsequent legislation, making for improvements in public hygiene.

Scientific research had marvellous consequences in feats of engineering. There was a rapid improvement in steamships. Even the Navy introduced iron ships and adopted screws instead of the earlier paddles. The development of the railway system was very striking, and the resultant cheaper transit was clear in the starting of the penny post.

The easier conditions of carrying goods by sea and land had a vast effect on trade. Manufactures made great strides, and, in spite of all that was done for agriculture by applying scientific discoveries to methods of farming, and mechanical inventions to implements, manufacture quite outstripped agriculture.

The hugely changed distribution of population and altered conditions of work in the factories, workshops and mines caused a war against social evils.

The years of peace from participation in a European war left England free to fight the wrongs in her own system.

When all slaves had been freed in her colonies, England became alive to the fact that there were morally slaves by the thousand in her own industrial centres, and one after another came Acts aiming at a mitigation of the hardships and distress of the working-class man, woman, and child. A beginning in the fight for justice and brotherhood was undoubtedly made by the Factory Act, Poor Law Reform, the Abolition of the Corn Laws, the Mines Act. Capital punishment was limited to sentences for murder, and duelling was abolished.

In this period of unrest and progress, men's thoughts were much occupied with problems of life, and here too the influence of scientific inquiries was very marked in the analytical nature of the literature produced. That the influence of Germany was also considerable and on the increase, is shown in the tendency towards the metaphysical and psychological in writers of the nineteenth century.

As for music, original endeavour, crushed by the earlier dominance of Handel, seemed unable to break through the weight of imported German compositions. The public taste for music was satisfied with the productions of classical masterpieces by Schubert, Schumann, and their Teuton predecessors at the

Crystal Palace. Even in music the analytical spirit was not wanting—it is from orchestral concerts of this time that the analytical programme dates.

But to return to literature in relation to this time of feeling the way and uncertainty of aim. Romance had done its part. Scientific discoveries had so marvellously increased the stores of human knowledge that all thinking men seemed to be caught up in the forceful advance of scientific learning, and such principles as law, evolution, truth, all inherent in scientific study, no less than the analytical methods, are very noticeable in both poetry and prose. In both were voiced the crying need for justice and brotherhood. The writers of the Victorian era attacked materialism, they sought to solve the problems of life, and found it not enough to concern themselves with that which interested man's mind, but above all realised the vital needs of man's soul.

Whether in novel or essay or poem, the mainspring of the movement was sincerity. The great men simply were, as far as is humanly possible, their own ideal. All were advocating brotherly love, courage, hope, and faith, with an unceasing labour striving to follow the best.

There was no superficial quality in the men themselves nor in their work. They were men of weight, strong in character, large of heart, with a vast depth of feeling. They were good men.

Dickens and Thackeray, Macaulay and Carlyle, Tennyson and Browning seem naturally to fall into couples. Mrs. Browning has a special place. An earlier age was remarkable for the part that women took in novel writing, but Mrs. Browning was the first poetess who might fittingly have been offered the laureateship. She was very intimately concerned with the reforms of her time. The names of Clough and Arnold, of Rossetti and Ruskin suggest the aspirations of the Victorian Age. And perhaps it would not be out of place to comment on the use of the term "Victorian." The Sovereign herself certainly had an effect upon the nation, and her personal example and influence were, in a time of doubt and struggle, on the side of human progress and brotherly sympathy.

Another aspect of the people's mood is an increased religious toleration, and the tendency to examine and weigh existing forms comes out in the changes in the Scottish Church, and in the growth of dissenting communities—and also in the Oxford Movement.

With the Oxford Movement has been compared the Pre-Raphaelite Brotherhood, which seems to have been a just expression of the feeling of the time in its acknowledged pursuit of truth by the path of analysis, and its abhorrence of the assumption of facts made familiar by conventional usage.

The profession of the Pre-Raphaelite Brothers was initially the avoidance of set rules and ready-made precepts which had been adopted by the followers of Raphael, and the achievement of this end was to be reached by their own thoroughness. First a sincere wish to present a living idea, then so close a study of nature as to give a true expression to the idea, and last the employment of the uttermost in their power to produce the best that was in them; these three essentials they judged would be something akin to the aims of Raphael and his predecessors and might lead to the accomplishment of some genuine work, which would not be a mere nineteenth-century copying of mediæval painting, but original work conceived in the same spirit of sincerity and truthfulness which prompted the early Italians.

The work of Ford Madox Brown had made a deep impression on Rossetti, then a student in the Royal Academy School and impatiently anxious to be admitted to the painting room. Rossetti was one of a family of poets. His father, by birth and education an Italian, was a distinguished student of Dante. Rossetti himself was a poet and had already written "The Blessed Damozel." His mind was full of ideas craving expression; his sense of colour was clamouring for an outlet. He was conscious of futility in the teaching of the Academy Schools which seemed to indicate to the pupils that learning rules by rote,

and diligence in applying them would in some automatic way produce pictures. He realised the banal in the average exhibition picture, and disliked its commonplace conventionalities. He was stirred by Blake's writings and Madox Brown's paintings, and resolved on the bold course of asking to be received as a pupil by Madox Brown.

Other two students at the Academy were John Everett Millais and William Holman Hunt, both ahead of Rossetti in their art; but in the friendship of the three men, the qualities of Rossetti's personality marked him out the leader, and he was the moving spirit in the formation of the Pre-Raphaelite Brotherhood in 1848. These young students—one still in his "teens," the other two only just out of them—had a very wide-spreading and far-reaching effect on British art; and though few other artists actually joined their association, numbers were influenced by personal friendships and many more by the example of their lives and paintings.

The first pictures the three exhibited were all favourably hung and spoken of, and it was not until the authorities realised that the initials "P.-R.B.," after the artists' signatures, signified a revolt against accepted codes in art, that the active disapproval was shown against which they had long to fight.

Ruskin was early in appreciating and advocating their aims, and showed his admiration for their

achievements not only in his criticisms but also in his purchases.

The Brotherhood started "The Germ" as its literary organ, amongst whose contributors Madox Brown was included; Coventry Patmore and Christina Rossetti also wrote for it. In an article by Stevens on Early Italian Art, occur the following passages which give a good idea of the feelings of the Brotherhood towards their painting:

"Without the pure heart, nothing can be done worthy of us." "Truth in every particular ought to be the aim of the artist. Admit no untruth: let the priest's garment be clean." "By being precise in the search after truth, adherence to fact, to experiment, not theory, added so much to the knowledge of man in science; why may it not greatly assist the moral purposes of the Arts?"

Two copies were printed under the original title, and two more with the name "Art and Poetry," and though this publication had so short a life the Brotherhood was a very real thing and started a community of friends which was strengthened by the growing connection of those concerned in the movement. Rossetti's brother married Lucy, a daughter of Madox Brown; she was an artist who shared the poetical feeling of her husband's family. Others who should be noticed are Collins, Hughes, Windus, and Burton.

Amongst the artists influenced by the work and teaching of the Pre-Raphaelites was Val Prinsep, associated with Rossetti and Burne-Jones, before he studied in Paris and Rome. Noël Paton, the Scottish painter, owed much to Millais. Many followers of one or other of the leaders are still living.

Ford Madox Brown was not only Rossetti's master but also his friend, and it was his example which was largely responsible for firing Rossetti's enthusiasm which resulted in the Brotherhood, though Madox Brown did not himself join it.

Born at Calais, Madox Brown had his artistic education at Bruges, Ghent, and Antwerp, where he learnt a very thorough technique. He then visited Paris, where he worked hard, and having assimilated the different types of work he started on his own line, with the definite intent of depicting a scene as truthfully as possible in essentials, and, where the effect of the picture would be heightened by it, as truthfully as possible in details. But above all, his ambition was to get away from the inaccurate studio lighting and to put into his pictures the true light, whether of the strong accents of noonday sunshine or of the shadowless monotony of a cold grey day. And all this, in his own words, "without regard to the art of any period or country . . . to render this scene as it would appear."

Two pictures which both show Madox Brown at his best, and yet are great contrasts in their effect, are "The Last of England" and "Work." The tragic pathos of the first is symbolised in the chilly atmosphere, the feeling is concentrated in the little family of three voyaging to a strange land. There is a unity of purpose and of accomplishment that is wholly satisfying, even the circular setting seems an aid to the single-mindedness of the theme.

Quite other is the feeling produced by even a glimpse of "Work." Apart from a close study of this second masterpiece—with sunshine aglow, the picture abounds with various interests beyond the central group of toilers. The interest of the dogs in each other, of the humans in each other—something of all this is well put in the verse of a modern poet:

> "The sun stands high, and ever a fresh throng
> Comes murmuring; but that eddying turmoil
> Leaves many a loiterer, prosperous or unfed,
> On easy or unhappy ways,
> At idle gaze."

To yet a different class belongs his "Lear and Cordelia" (plate 34), in which the rich deep colour, with the wonderful glow in the sky and the skilful design combine to give a most satisfying picture from every point of view. Other pictures by Madox Brown, that are at Manchester, have a somewhat similar scheme of rich warm colour, but cannot be compared

with this "Lear and Cordelia" in London for the entirely pleasing nature of the whole effect.

Madox Brown was too independent and original to win great fame in his lifetime. In the cartoons he submitted for the new Parliament paintings he showed his deviation from accepted standards, and the small consideration he received in the Academy exhibitions soon made him cease to send his pictures there. Madox Brown showed his sympathy in the Working Men's College by teaching there, and he found an outlet for his energies not expended on picture making in designing for the William Morris firm. After that came his great work of decorating the Manchester Town Hall with twelve wall pictures of incidents in the history of that city. The artist's capacity for feeling a sympathetic insight into the various periods of the past is well shown in this series.

Towards the end of his life it apparently dawned upon his friends that his work had not been properly valued, for a subscription was raised in order that Madox Brown might be commissioned to paint a picture, representative of his art, to be presented to the National Gallery. Unfortunately this was already too late, for though the picture was started it was unfinished at his death. Instead, one of the versions of "Christ washing St. Peter's Feet" was purchased, and is now at the collection at Mill Bank.

The genuine spiritual feeling in this picture, with

LEAR AND CORDELIA.

Ford Madox Brown.

Tate Gallery.

Mansell.

its forcible strength of treatment, would perhaps be enough to explain the appeal that his work made to the impressionable young Rossetti.

Rossetti, as has been said, came under the spell of Blake. This is evident in such a picture as the water-colour "The Blue Closet," where the flow of design, when analysed, can be reduced to abstract pattern in the same way that a painting by Blake or by Fra Angelico can be thought of in rhythmical lines. Rossetti's brother, William, collected the lyrics of that other painter-poet, Blake, whose work had been waiting for recognition these many years after his death.

Somewhat reminiscent of Blake's seclusion in London is Rossetti's partial isolation. He soon ceased to use the customary London exhibitions to display his work, and relied on private purchasers.

Rossetti's friendship for Holman Hunt was not without result in his work—indeed, his first picture was actually painted under the direct influence and in the studio of Hunt. Later his preference was shown for subjects from mediæval history and for ideal studies of woman. In these last his command of design had good scope, and when the peculiar type of beauty he translated into almost all his faces was not exaggerated his canvases were wonderful pieces of decoration. Such is "The Beloved" (plate 35), magnificent in scope, and such is in a less degree

"The Day Dream," which shows the characteristic head, with the full lips, suggestive of sculpture in their modelling, and the full rounded throat, which seems to hint of another beauty and suggest that

> "Her voice was ever soft,
> Gentle and low—an excellent thing in woman."

This picture is an apt instance of the accord, as regards decorative qualities, between Rossetti and Burne-Jones.

Rossetti was the instigator of the Pre-Raphaelite Brotherhood, but he was the first to disregard its tenets in his painting; and was very soon neglecting the search after truth with its analysis of details and effects in nature, in order to express his poetical ideas and ideals in his own romantic fashion. This personal interpretation of beauty, his brilliant range of colouring, and his command of design have led to a confusion in the meaning of the term Pre-Raphaelite, which has grown to be used to denote the essentially romantic strain running through the work of Rossetti and Burne-Jones.

In Rossetti's work one can often see how his imagination was too powerful for his powers of statement in painting. Instead of the faultless drawing which the sincere study of detail should have produced, there are flaws to be found in his pictures, and on occasion his colour can be criticised as crude. For instance,

Tate Gallery. *Mansell.*

THE BELOVED.
D. G. Rossetti.

in the exquisitely designed "Day Dream" the flesh colouring is ugly in the purple shadows. And yet his drawings in sanguine are very beautiful, and indicate his capacity for accuracy when his first thought was for the drawing and when his imagination was not running riot amidst fantasies of form and colour.

Probably his best-known work through reproductions is "Dante's Dream," which shows his return to subjects from the Middle Ages.

Rossetti died at Birchington-on-Sea, and in the church there is a stained-glass window which reminds us of his connection with the place in which he last lived.

Millais was the second of the Brotherhood to change the detailed analytical method of following truth for a broader, more comprehensive view; and there is no doubt that the discipline of the ten years he was working with the precise fidelity to nature, which was the *sine qua non* of the Pre-Raphaelite method, raised the standard of what he could do by other means.

Millais seems to have been born an artist by whom all the means of expressions scarcely needed to be learnt. He was successful from the outset. Before he was ten his precocious talent was recognised by Sir Martin Shee—whose advice was asked concerning his education. Soon afterwards he was a student

in the Academy Schools, and had already exhibited pictures and won a gold medal when his intimacy with Rossetti and Hunt resulted in their alliance against the insipidity then current in painting.

When the three arranged that each should choose a subject from the poetry of Keats for their first effort, Millais produced "Lorenzo at the House of Isabella," which showed him already a master of expression in face and pose. This quality of his is very telling sometimes, no less in his later work than in the early. So persuasive is his power that it is difficult to regard a number of his pictures without feeling that a responsive expression has unconsciously crept into our own features. A Pre-Raphaelite principle was that a picture should be conceived as the incident depicted happened, and not be composed according to hackneyed arrangements. The artist must aim at sharing and being moved by the feelings of the persons taking part in the event. This principle is well shown in "The Departure of the Crusaders." Millais has by the tilt of a head aptly given the varied thoughts of each of the half-dozen spectators who watch the procession. Not only in mature faces had he this gift for rendering expression—his children, with a few exceptions that must be regretted, have a remarkably engaging air. They are winsome little creatures with nothing seraphic about them, but are just adorable small human beings. Such a one we

Manchester.

Eyre & Spottiswoode.
AUTUMN LEAVES.
Sir John Millais.

find in the child, holding an apple, in "Autumn Leaves" (plate 36).

Ruskin was convinced that "Autumn Leaves" would rank in the future among the world's masterpieces. Most critics are agreed in considering it the finest painting of Millais's Pre-Raphaelite work. The jewel-like colours are gorgeous, and aptly illustrate what is meant by saturated hues. Millais has opposed a dense purple blue distance to the golden sky, a red tie to the green grass, yellow leaves to a purple frock —all the contrasts of the rainbow were daringly combined in a wonderful harmony. The picture was a veritable *tour de force.*

Millais's brilliance, even in his frankly Pre-Raphaelite manner, disarmed criticism and he was elected A.R.A. In spite of the infinite labour he expended on detail, he had the power of keeping the parts of his picture so in sympathy with the main theme that his minute attention to even the stamens of a wild rose does not detract from the wholeness of the effect. The thrilling human interest of his work aroused enthusiasm, but the keen sense of beauty, with a magnificent facility for recording a dramatic happening, makes his pictures of permanent value.

Following his admission to full academy honours ten years later, his style lost the precision and his pictures something of the poetical suggestiveness they had held when he was under the influence of

Rossetti. His later work was mainly portraiture, and much of it was distinguished by real beauty and makes an appeal through its charm as well as through its sheer adroitness, though unfortunately some pictures can but be called commonplace.

At home and abroad he was greatly honoured. A baronetcy, and after Lord Leighton's death the Presidentship of the Royal Academy, were amongst the signs of the regard in which he was held.

Unhappily his own death made his tenure of this office only a matter of months, and in the same year that he succeeded Leighton he was himself succeeded by Sir Edward Poynter.

William Holman Hunt did not depart from his early choice. After his initial pictures painted as a P.-R.B., which include "The Two Gentlemen of Verona" and "The Hireling Shepherd," he drew his chief inspiration from Scriptural subjects. Probably one of his best known is "The Light of the World." It was because he found a purchaser for this picture that he felt he could realise his wish to visit Palestine to study the scenes and the people of the Bible countries, to be able to be as truthful as possible in his painting of all accessories, and above all to try to come by a clearer vision of Christ. Twice he went to the East; but with all his research and close attention to accuracy of setting, perhaps "The Light of

THE HIRELING SHEPHERD.
W. Holman Hunt.

Manchester. *Eyre & Spottiswoode.*

the World" excelled in its spiritual message. Any subsequent religious paintings, which were wrought not by the inner vision alone, seem to have been rather hampered than aided by knowledge gained of externals, these give a diffused interest in place of a single dominant idea to possess one's thought entirely. Hunt is conspicuous for his use of symbols, for the allegory in his pictures, even in those which at first sight might appear to be devoid of any hidden meaning had we come upon them without first hearing their titles. "The Hireling Shepherd" might be given as an example of his use of parable (plate 37).

To any one who had become accustomed to Hunt's pictures through reproductions, their original colouring might come as a shock and do violence to the feelings of an æsthete. A contrary surprise can be enjoyed from a sight of "The Ponte Vecchio, Florence" —a night view in water-colour that is a delightful reminder of the fascination of the city of early Tuscan artists.

Hunt is most like Madox Brown in his persistency in pursuing the path along which the three had started, and, moreover, his tenacity of purpose comes out in his adherence to Scriptural subjects. While the poet Rossetti found the close fidelity to nature in painting hampered his romantic visions, and his strong leaning towards the poetical view led him away, while the man Millais broke free for the very opposite

reason—namely, because his excessive ease of manipulation caused him to handle his pictures with less attention to detail—the student Hunt with his love of research was consistent throughout in his use of the manner of the original scheme of the Brotherhood. One of its chief inspirations had been a sight of engravings of the decorations at the Campo Santo at Pisa. The three young students had become most enthusiastic over the frescoes painted by early Italian artists in the thirteenth-century cloister around the cemetery, but on Holman Hunt the stimulating effect was the most lasting.

Of the forces at work in the Brotherhood he seems to have stood for divorce from convention in the nature of the methods of execution and adherence to the suggestion of religious subjects. Rossetti represented the genuine idea that it was considered necessary to express, and in him the impression made by Blake was most enduring. Millais seems to have stood for the principle of entering into the feeling of the incident considered, and, in his superb power of creating beauty, to have felt specially the influence of Keats, that passionate devotee of beauty.

So, threefold in its inspiration, in its tenets, and in its exponents, the Brotherhood was one in producing convincingly real works of art, that make a very strong appeal to human interests. Though in their

eager seeking for truth they did not achieve the translation of truth from every point of view, and in attacking their problems in an analytical spirit they often fell short of expressing the beautiful oneness of a perfect painting, yet by their thoroughness of purpose they infused a noble element into their work, which lifted it above the trite pictures then in vogue.

By the other members brought into the Brotherhood, little of value in painting was attempted or accomplished, but there has been much distinguished work from men who were swayed by the same ideals as the original trio, or from men influenced by the personality of one or other of these three. The exhilarating effect of Pre-Raphaelitism animated writers as well as artists. This belief in the creed of Pre-Raphaelitism, or the following of one or other of its members, has been a mere phase with some artists, as it was with Millais himself, but in others it has been deeper and more lasting. Notably was this the case with Burne-Jones, in whose work was evidenced the use of water-colour for the kind of subjects generally painted in oils before the Pre-Raphaelite practice made a change in custom.

Burne-Jones has been called "The Painter of the Golden Age." Truly his imagination was "joined with memory of that which is past." He was a Celt, as also was Watts, which explains much in the

art of both men. Watts, in his series of pictures intended to express the general history of mankind, has borne witness to an imagination connected with all time; but in many of these paintings, now in the Tate Gallery, and in others elsewhere, he has proved his imagination to be "joined with the belief of that which is to come," with a beauty and significance unsurpassed in symbolic art.

II

BURNE-JONES AND WATTS

Sir Edward Coley Burne-Jones (1833–1898)—William Morris (1834–1896)—Walter Crane (1845–1915)—George Frederick Watts, R.A. (1817–1904)

Edward Burne-Jones was somewhat singular amongst artists, in that he had started on a university career, with the idea of becoming a clergyman, before he found his vocation as an artist. After passing from King Edward's School in Birmingham, his native place, to Exeter College, Oxford, he formed what was to be a lifelong friendship with William Morris.

In addition to the reading necessary as students, Burne-Jones and Morris steeped themselves in all the literature of legend and romance that came their way. The writings of Ruskin fired their imaginations, and, though the two friends were unfamiliar with

pictures, their thoughts became centred on art. A sight of a copy of "The Germ" and later of some Pre-Raphaelite paintings kindled their interest. Last, Burne-Jones and Morris together made a tour in France to visit the wonderful cathedrals and churches, and before their return they had decided to abandon the idea of taking Holy Orders: Burne-Jones was to become a painter and Morris an architect.

In the following year Burne-Jones left Oxford before he had taken his degree. He had seen work by Rossetti, contrived to obtain an introduction to him and received an invitation to visit his studio, with the result that he decided to wait no longer before beginning to learn to paint.

As soon as Burne-Jones made known his ambition, Rossetti undertook to help him, and welcomed him in his own studio. It will be remembered that Rossetti had rebelled against his own academic training; he therefore set Burne-Jones to express his own ideas in paint without previous exercises in drawing. He encouraged creative work from the very beginning and was anxious that his style should not be impressed on his young friend, who, he wished, should develop on his own lines. When he thought that Burne-Jones was in danger of being over-influenced, he advised him to work by himself, but he made a point of helping him to obtain commissions. Thus Burne-Jones made designs for stained glass at

the beginning of his career, a form of his art as familiar to the public as his paintings. He was also employed with drawing in pen and ink. He shared rooms with Morris and painted panels on the furniture which Morris had had made to his own designs.

Burne-Jones and Morris, who had abandoned architecture for painting, were included amongst the artists whom Rossetti gathered round him to decorate the interior of the Oxford Union. Their association in this enterprise was the forerunner of their later combination to impress their ideals on the arts and crafts of England.

Burne-Jones and Morris had both married. Morris had built himself "a poem of a house" and then realised the difficulty of obtaining appointments to suit his critical taste. The evolving of furniture, hangings, and fittings inspired the idea that Morris, with Rossetti, Madox Brown, Burne-Jones, and other friends, should found a firm to produce "all that was necessary to make outward life lovely." Burne-Jones's connection with the movement, both while the partnership lasted and afterwards when Morris had the sole management, accounts for much of his production.

Cartoons for stained-glass windows, designs for tapestry—a lost art revived by Morris—illustrations for books published by the Kelmscott Press—another

enterprise of that master craftsman—were amongst his various activities.

Burne-Jones was by nature thorough, and even if he had not had the advice from Watts to aim at perfection of draughtsmanship, it is probable that his own love of good workmanship would have kept him from repeating Rossetti's failure to be concerned with drawing when mastered by an idea.

A visit to Italy increased his love of mediæval literature, and the paintings of Botticelli and Mantegna were a revelation to him; the influence of these two Italians can be seen more than that of any other of the artists whose work impressed him in so marked a degree.

Burne-Jones's first exhibits at the Water-Colour Society attracted attention, were appreciated by the few and not understood by the majority. Amongst the pictures he sent was "The Merciful Knight," which shows the moment of the legendary miracle when the Christ bent from the Cross to kiss the kneeling knight. In Florence is still shown the Crucifix before which Gualberto was moved to retire from the world to found the monastery at Vallombrosa.

The real quality of Burne-Jones's art was not known, however, until the late seventies. Though his output had been immense, it had been chiefly connected with the firm in which his own name did not appear, and other work had been little seen.

Burne-Jones took advantage of the opening of the Grosvenor Gallery in 1877, and exhibited eight important pictures. This gallery was planned, not in rivalry to the Academy, for at first Academicians exhibited on its walls, but for the convenience of artists who wished to have their work hung in less-crowded collections. Men like Holman Hunt, Walter Crane, and Whistler, whose work was not known through the Academy, availed themselves of the opportunity. Later there was open antagonism between the Grosvenor Gallery and the Royal Academy. The latter has always inclined to be intolerant of the extremes of a new movement and waits to welcome innovations until they have ceased to be such.

The Grosvenor Gallery became the home of the so-called Decorative School, whose leaning towards æstheticism gave Gilbert and Sullivan matter for comedy in the " greenery yallery, Grosvenor Gallery " atmosphere of their opera " Patience."

Burne-Jones's exhibits in its first year aroused keen interest. By that time he had arrived at a manner quite his own. The quiet repose of his paintings gave distinctive charm, the type of face he depicted seemed his own creation, the choice of subject was not ordinary, so that altogether he appeared an entirely original painter.

In his Oxford days Burne-Jones had confessed that while returning from a pilgrimage to Godstow Priory

Macclesfield Parish Church.

Helen Gaskell.
THE ASCENSION.
Sir E. Burne-Jones.

he had "dreams, so vivid that they seem recollections rather than imaginations." To the end Burne-Jones had this clear imagination, and when he came to draw a picture he "saw the design on the paper and practically 'traced it' with his pencil." It has been remarked that the Pre-Raphaelite Brothers were bound to be true to nature and that Burne-Jones seemed bound to be true to his imagination.

Thenceforward Burne-Jones sent work to the Grosvenor Gallery, and its successor the New Gallery: pictures in oil and water-colours, drawings in many mediums—designs for various crafts. He was an indefatigable worker not only in the extent of his production, but in the completeness of everything he did. His paintings were studied to the last details, yet his first conception of a subject was so definite that his pictures were remarkable for unity in design and colour.

A conspicuous quality in his stained glass was the wedding of the colour to the composition, which made his work unique. In the window which is illustrated (plate 38) the stained glass is magnificent; vivid red (the blood-red seen when a hand is held before a bright light) and intense blue are opposed to soft green and orange tints, and the harmony is completed by shades of these colours in the lower lights. To catch sight, between pillar and monument, of but a fragment of this gorgeous window is to recognise that

the church possesses the treasure of Burne-Jones glass.

People of the American nation have appreciated the art of Burne-Jones—indeed, perhaps more than that of any other British artist. Amongst his most wonderful creations was the mosaic decoration he designed for the American Church in Rome. A thorough understanding of the design can be gained only by seeing the original, for to look at the cartoon on the flat, at South Kensington, does not give a just value to the design for the curved roof of the apse. Yet something of the beauty can be felt, and much can be learnt by a study of this great work—much of the nature of his art and much of his outlook on life. The composition has a flow of line rather like Blake's, the plant growth also is similar to Blake's. The colour arrangement is a harmony of blending; blue, blue-green, and green are relieved with gold. The figure of the Saviour outstretched before the Tree of Life is one of the most beautiful symbols that an artist has ever employed, and is an indication of the beautiful mind of Burne-Jones.

He covered so wide a field that it is difficult to suggest representative pictures. Many have certain characteristics in common, such as an air of pervading silence, almost of expectancy, and the oft-recurring type of face in repose, yet his imagination was ever having visions of some new aspect of myth or

sacred story, when it was not creating an allegory entirely its own. "Danaë and the Brazen Tower," which belongs to the Corporation of Glasgow, is a picture not so frequently reproduced as many, and is one of the comparatively few oil-paintings of his that are to be seen in public galleries.

The story of Burne-Jones's life and works, told by his wife, is fascinating reading, not its least charm being the joyousness in the relations between him and his friends. The greatness of the man and his art seems to dwarf any academic honours that were bestowed upon him, and the list of these is no short one. The work of Burne-Jones can be reverenced as well as loved, and the wonders of it are well-nigh inexhaustible.

Rossetti and his follower Burne-Jones were full of the pure poetry of painting. In their pictures one can find something that corresponds to the melodious design of Tennyson's verse—as in his poetry one can find a tendency to picture-making. Read, for instance, the opening verses of "The Lady of Shalott" and feel how Tennyson has drawn the landscape just as an artist would plan his canvas. First the central interest, the river; next the planes of earth and sky are marked, the character of the country is suggested, and the eye is led by way of the peopled road to the point of the dramatic excitement, the island. The composition complete, the artist adds touches of

detail in the foreground, willows and water stirred by the breeze, a contrast between the dull barges and bright sailing ships, and a contrast between the frequent evidences of human activities in the landscape and the apparently lifeless quiet of the grey-towered Shalott.

And so on through the lovely poem, each successive passage calls up a vivid picture. Small wonder that his perfectly finished work was beloved by the coterie of worshippers of beauty, the Pre-Raphaelite Brotherhood.

George Frederick Watts was a reformer, working in the cause of humanity, and though he shared some of the ideals which moved the Pre-Raphaelite Brothers to reform art, he was more mindful of the needs for the well-being of man's soul, more consciously concerned about his fellow creature's degradation, than about the debased state of nineteenth-century art.

Watts in painting seems to suggest Browning in poetry. Both were purposive workers with a like aim, occupied by the struggle of the human soul: both preached hope and courage, both excelled in portraiture. In spirit Watts was a poet and Browning an artist—indeed the latter actually worked at sculpture in Italy. The consideration of Browning in connection with art is a most fascinating study.

His attitude towards landscape, though he has an eye for the tenderest details, and sees

> " That the lowest boughs and the brushwood sheaf
> Round the elm-tree bole are in tiny leaf,"

before everything gives us the feeling of having ourselves been of the scene, moved by it because its atmosphere was around us. The close binding interests of Browning to art are to be found in more of his poems than those which deal directly with artists and pictures. His sense of form and colour, his grasp of the spiritual meaning of a scene and situation, might well make us wonder what had been his achievements in painting had he turned painter instead of poet. It is good to read the thoughts he put into " Andrea del Sarto " : that faultless painting without soul gives no permanent satisfaction, that " a man's reach should exceed his grasp," and that the aim and ideal count for more than perfection in execution.

In the pictures of Watts there is ever the lofty purpose that outlasts in value a cold accuracy of drawing, and in his portraits there is always a glimpse of the spiritual, beyond the character or temperament.

Watts was born as early as 1817, but the work of his that is best known, the allegorical pictures and the series of portraits of notable men and women, belongs to the second half of the ninteeenth century.

From boyhood he loved drawing and picture making, and Scott's historical novels and poems had suggested his subjects. He entered the Academy Schools, but felt that study there would not help him, and withdrew to learn in his own way. A sculptor allowed him to draw in his studio from casts of the antique, and by observation Watts learnt something of modelling, though he was not actually being taught. The Elgin Marbles were an inspiration to him and were, he said, his "real teachers."

He worked steadily on his own lines. At twenty he exhibited at the Royal Academy, and continued, for some years, more as a student than as an artist, to paint portraits, with occasional subject pictures.

The competition for the decoration of the new Houses of Parliament attracted him, and his cartoon won a prize. This success enabled him to go to Florence. He had an introduction to the British Minister, Lord Holland, with whom he formed a close friendship. Portraiture occupied him to a great extent during the four years he spent in Florence.

Watts returned to England to enter another government competition, and again won a prize, and soon afterwards received a commission for other decorative painting in the House of Lords.

In the years round the mid-century Watts was painting a fresco for the hall of Lincoln's Inn. This

National Portrait Gallery.

Emery Walker.
WALTER CRANE.
G. F. Watts.

magnificent wall painting was offered and executed as a gift. From that time onward to his death Watts dedicated his genius to the service of the nation and mankind, and in addition to his gifts in his lifetime he bequeathed numerous paintings for public exhibition.

Watts painted his first allegory, "Life's Illusions," in 1849, and he himself reckoned it in many respects his best picture. From that date the picturing of an idea was his serious intent. His work embodied a thought, a philosophy. Most characteristic were his presentation of life, love, and death; whether painting an abstraction, a myth, a Bible story, or a portrait the "idea" prevailed. Literature was suggestive to him, but his pictures were not illustrations of other men's thought, but expressions of his own convictions.

The dominant ideal of using his painting as a method of teaching is evident in all his symbolic pictures; it also prompted him to paint the series of portraits of great men of his time. He wished the representation of their greatness to be an example to succeeding generations. Tennyson described the spirit that moved Watts, when he wrote this passage:

> "As when a painter, poring on a face
> Divinely, thro' all hindrance, finds the man
> Behind it, and so paints him that his face,
> The shape and colour of a mind and life,
> Lives for his children, even at its best."

In addition to the portraits included in his gift to the National Portrait Gallery, he painted many distinguished men and women. Amongst the most beautiful is his representation of Walter Crane (plate 39), an artist of high ideals in decorative work, and author of many interesting books on art.

Watts lived chiefly in Surrey or in London, though he travelled abroad occasionally. He gave all his time to his art, which included some sculpture—indeed, the huge group "Physical Energy" was shown at the Royal Academy in the year that he died.

Watts was a member of the Academy for some thirty years, but retired in 1896. He did not accept the baronetcy twice offered to him. Other honours came to him, but these externals, though they speak for the appreciation of his work, seem apart from the real glory of his achievement, which is unique.

Not only did Watts paint what was in him, his methods also were peculiar to him. When he pictured his ideals he took every care to ensure the permanency of his paintings. In order that there should be the least possible risk of loss through their changing, he used pigment as free from oil as might be: hence the crumbled surface of his pictures. This practice had a great effect on the quality of the colour which is so characteristic of Watts's pictures, and affords a contrast to that obtained by the Impressionist school. In the liberal sense of the word

THE SORROWING ANGEL.
G. F. Watts.

F. Hollyer photo.

Watts was, like many another artist, an impressionist in feeling, in that he was concerned, not with facts, but with impressions which were aroused by ideas. Things, details never predominated, and were generally ignored by him. The absence of distinct backgrounds or of accessories is a feature in his painting of abstractions. All his power was concentrated on the presentment of his idea, and the very simplicity of it is symbolised in his use of the simple colours blue and red and green.

"The Sorrowing Angel" has these elementary colours in a beautiful combination (plate 40). As in "For He Had Great Possessions" and "Eve Repentant," the face is hidden, and the attitude is left to express the form of sorrow. It is interesting to compare the three pictures—the man grieved, the woman remorseful, the angel sorrowing. The title "The Shuddering Angel" is sometimes used; it expresses the mourning over the "cruel destruction of bird life and beauty," but in the title here preferred is included the sadness that human people should be capable of such deeds.

Mention must be made of the type of painting he termed his recreation, of which no more delightful example can be given than the little gem "Good Luck to Your Fishing," a captivating Cupid balanced on the crest of a wave. Here, as in his serious painting, there is beauty of composition. His power of design

can be appreciated, apart from his colour, in his drawings in sanguine. Manchester is fortunate in possessing many of these, in addition to several paintings in oil.

The nature of his life and work cannot be better summed up than in his own words about his favourite picture "Love and Life": "Love by which I mean . . . altruism, tenderness leads man to the highest life."

CHAPTER XI

INFLUENCE OF THE IMPRESSIONISTS

James Abbott McNeill Whistler (1834–1903)

Impressionism, as a definite profession, arose in France, and was directly connected with French artists' knowledge of English landscape painters (especially Turner and Constable), and of their own experiences of atmospheric effects during their residence in England at the time of the siege of Paris.

Pissarro, pupil of Corot, and Monet, with other Parisian artists, held an exhibition on their return from London. Monet had called one of his pictures "An Impression"; the word was seized upon by critics as a term of disparagement, and "Impressionism" became the name of the new style, at first as under protest, then, *faute de mieux*, it was adopted by the artists themselves.

Monet and Pissarro were concerned mainly with scenes in the country or town, not dominated by a human interest; other artists made figures the main theme. Whatever the subject selected they had aims in common in the interpretation. It was chosen

not for the picturesqueness of the subject itself, not for its form or design, but for a beautiful effect of light or colour. Hence all definition was sacrificed to express pictorially problems of luminosity or atmosphere, and scenes, insignificant in themselves, were painted for the scope given for delicate variations in light and shade and in colour—for the infinite nuances that constituted the vibrating life in their representation.

The Impressionists' vision was the antithesis of the Pre-Raphaelites', yet both were earnestly wishing to arrive at truth and to free themselves from stale conventions.

The Impressionists found precedent for their point of view. Japan's new constitution and her development of trade with other countries revealed the nature of her art just at the time when the Impressionists, as such, were beginning their career. Japanese colour prints had an important influence on these Parisians, particularly in suggestiveness and capacity to leave much to the imagination. This is the characteristic with which the Impressionists were in sympathy. They wished their canvases to convey the emotions suggested by their subjects. Something of their problem of depicting vibrating light they solved by painting in prismatic colours with distinct brush strokes, each hue separate on the canvas, but fusing with the adjacent when viewed from a distance.

Naturally the manner was often carried to extremes, but some wonderfully beautiful effects were gained, and a modification of their methods and an adaptation of their aims have been responsible for much exquisite painting.

In England there was an inevitable reaction from the Pre-Raphaelite extreme, and the growing distaste for this insistent detail found the desirable change in the French ideal. It became the fashion to study in Paris. Englishmen became fascinated by the prominence given to subtle variations in tone, and returned to their own country resolved to sacrifice colour—everything, to the arrangements of tones. The Newlyn School came into being; its chief intent was, by painting entirely *en plein air*, to render tone gradations at the expense of colour. Like other rebellious coteries it modified its extreme view in time. Its members are still living, so their work is not further commented upon here.

Another set of men with some uniform aim, the Scottish School, owed much to influence from Paris in the beginning, but has now attained a very high reputation. Most of its artists are connected with Glasgow, and amongst them are numerous painters of originality and individual distinction, whose work is greatly valued at the present time.

In connection with Impressionism notice must be taken of Whistler—an American by birth and upbringing, a Parisian by art training, and a Londoner by residence for the greater part of the remainder of his life after the age of twenty-five.

Whistler's first work in Europe to become known was in the form of etching. On his arrival in London he soon felt the picturesque possibilities of the Thames. He made numerous studies of the old houses and boats at the river-side, and the still remaining wooden bridges were attractive subjects to him. The etching of the old Battersea Bridge shows the precision and delicacy with which he could use this medium, as he continued to do in masterly fashion. No one medium, however, could satisfy his versatile gifts; he experimented daintily with pastel, lithograph, oil, or water-colour. Whistler derived his painting from the French Impressionists, but while he adopted their belief in obtaining an effect at cost of detail, he disregarded their peculiar technique. Japanese art had a most telling effect on his painting. It is obvious in several portraits, in which the features were made to resemble the Japanese type and almond blossom was introduced.

The blue mysteries of some of the wood-block prints of night scenes fascinated Whistler, and he set himself to paint twilight pieces, to which in oil or water-colour he could give the full depth of darkness

Tate Gallery.

Mansell.

BATTERSEA BRIDGE.

J. McNeill Whistler.

impossible in the necessarily conventional colour of the Japanese print.

These "Nocturnes" are amongst Whistler's most famous work, and deservedly so—not only because his vision was new, but also because of their intrinsic beauty. Another rendering of old Battersea Bridge (plate 41) was catalogued as a nocturne at the opening of the Grosvenor Gallery, and gained notoriety by Ruskin's disapproval. Whistler brought an action for damages, and maintained a feud, which was one of many started by this artist, who could not bear opposition.

His eccentric character was reflected in much of his painting, some of which was as insolent as was his conduct at times. Yet not a few of his pictures are masterpieces. Amongst these are the portraits of his mother, in the Luxembourg, and Thomas Carlyle, in the Glasgow Gallery.

His natural lack of continuity of effort was perhaps a little accounted for by the excessive zest with which he would engage upon a fresh enterprise. Initial stages of a movement filled him with enthusiasm, and at such work he shone; but his connection with a man or a society was liable to an abrupt termination —such as closed his membership of the R.B.A., of which he was for two years the President.

Many other artists in Britain trained in Paris have been influenced to a considerable extent by Impres-

sionism, and, without being abject followers, have assimilated something of its nature. A number of these men formed the New English Art Club in 1885, and Whistler was amongst the exhibitors.

Whistler was instrumental in founding the International Society of Sculptors, Painters, and Gravers at the close of last century and was its first President up to the time of his death. Its exhibitions have given opportunity to view, in London, much sound work, as well as novel and eccentric styles of art, from the chief countries of Europe.

CHAPTER XII

OTHER PAINTERS OF THE NINETEENTH CENTURY

Frederick Walker, A.R.A. (1840–1875)—William Powell Frith R.A. (1819–1909)—Thomas Sidney Cooper, R.A. (1803–1902)—James Clark Hook, R.A. (1819–1907)—Alfred Stevens (1817–1875)—Frederic, Lord Leighton, P.R.A. (1830–1896)—Sir Lawrence Alma-Tadema, R.A. (1836–1912)—Albert Joseph Moore (1841–1893)—Henry Moore, R.A. (1831–1896)—John Pettie, R.A. (1839–1893)—Sir William Quiller Orchardson, R.A. (1835–1910)—Frank Holl, R.A. (1845–1888)—Sir Hubert von Herkomer, R.A. (1849–1914)—Charles Wellington Furse, A.R.A. (1868–1904)—Edwin Austin Abbey, R.A. (1852–1911)—John Macallan Swan, R.A. (1847–1910)—Arthur Melville, R.W.S. (1858–1904)—Sir Alfred East, R.A. (1848–1913)

THERE remain to be considered, amongst other nineteenth-century artists, some who were not attached to any particularly definite movements, who yet reflect a section of the complex feelings of their time.

Frederick Walker was an engraver and painter in both water-colours and oils. Like Millais he did black-and-white illustrations for the magazines: and his name is memorable in design as being that of the first artist to be associated with advertisements. His clever poster for "The Woman in White" created a precedent. Walker himself foresaw what an open-

ing there was for this branch of art. Sad it is that though there has been much of real worth on the hoardings since Walker's first effort, the public should still have acres of hideous vulgarity reared not only in towns, but also desecrating the country-side.

If genius were an infinite capacity for taking pains, Walker might have laid claim to genius; he was excessively laborious, but his pictures are raw in drawing, colour, and sentiment, though by reason of their capacity for telling a story they have found acceptance by a large public.

An artist of different calibre, who could tell a story —indeed a whole library of stories—in a picture, was Frith. His close study of people, his close manner of work reminiscent of the fine handling in a miniature, present a very intimate reflection of the habits and interests of his time. A picture of his is like a little bit of real life, magically preserved for a future generation to study at first hand instead of by hearsay. True, the life is a somewhat concentrated essence—perhaps not all the events would have happened on one day at one railway station—but the exaggeration is, perhaps, as permissible in a picture by Frith as the exaggeration is necessary in drama, when drawing a character that has to be realised during the performance of a three hours' play.

"The Railway Station" (plate 42) is probably

Leicester.

Mansell.

THE RAILWAY-STATION.

W. P. Frith.

not so well known as the "Derby Day," in the Tate Gallery. Both are fascinating panoramas of humanity.

Frith was singular amongst British artists in that it was through no intense desire of his own, but because of his father's wish that he was trained as a painter. The story of his long life is interesting and entertaining reading. He himself published his reminiscences twenty-one years before he died in 1909.

Sidney Cooper was an almost equally long-lived artist. After many difficulties he achieved his ambition to become an artist. In Brussels he turned to animal painting and on his return to England started on a long succession of cattle pictures, examples of which were never missing from the Academy exhibitions to the end of his life.

Also long-lived was Hook. When a lad he had the advantage of Constable's advice and encouragement. After a course of study at the Academy Schools and executing some commissions for portraits, he went with a scholarship to Italy. For some years his pictures were Italian figure subjects. Later his interest turned to coast scenes. He named them according to the figures introduced, but they are, in fact, seascapes rather than subject pictures. Cornwall was a favourite sketching-ground, and Hook travelled to the Scilly Isles, Holland, and Norway for subjects. He himself loved out-of-door occupations

whether with a farmer or with a sailor. He was thoroughly in sympathy with the country people and fisher-folk whom he painted, and felt at home in the open-air scenes with which his name is associated in the second half of last century.

The name of Alfred Stevens is known as that of one of the greatest sculptors of modern times. He began at the age of ten to help his father, who was a sign painter. His aptitude for painting was noticed by a neighbouring rector, who arranged that Stevens should go to study in Italy when he was sixteen.

During the nine years Stevens was abroad he regarded painting as his chief work, and he studied in turn at all the most famous art-centres in Italy. The portrait of John Morris Moore, now in the Tate Gallery, was painted by Stevens when the two young men shared a studio in Rome. At that time they both looked forward to devoting themselves to painting. The one became famous as a connoisseur and critic, and the other as a sculptor and designer. Stevens was the assistant of Thorwaldsen towards the end of his time in Italy, but after he returned to England he was not at first known through sculpture, and even in painting he obtained commissions for designs much more readily than for pictures. He painted portraits from time to time; that of Mrs. Collmann, at Mill Bank, is an exquisite example in

which his feeling for Italian work is clear. However, his superb monument to Wellington in St. Paul's Cathedral might be called his life-work. Stevens was engaged upon its conception and creation during close on twenty years. The strain of the accomplishment told on his health, and he died when his masterpiece was all but perfected. The removal of the monument to its present site was due to the energies of Lord Leighton, and a few years ago the addition of the equestrian statue from Stevens's model was made possible by the efforts of a committee formed for the purpose of completing his original design.

Leighton was another artist who studied at an early age in Italy, for at ten years old he was having lessons in Rome. He studied art in many centres, amongst others at Florence, Paris, and Frankfort, and at the last place painted his first oil-painting. He worked in turn at Rome, Paris, and London.

After he had settled in England he had not long to wait for his election as an Associate of the Royal Academy, and his membership soon followed. An interval of ten years then elapsed, before he became the President, and was knighted by Queen Victoria. Next he was created a baronet, and a few weeks before his death he was raised to the peerage. This last honour was for the first time bestowed upon a painter.

Proportionate honours were lavished upon him by various nations on the Continent: he certainly reached a pinnacle of appreciation in academic circles which has seldom been equalled.

Leighton painted some portraits, but was a classical figure painter before everything else; his pictures, however, would not have been what they were had he not also been a sculptor. His Greek ideal was symbolised in his choice of a portion of the Parthenon Frieze as a background for his own portrait, which he painted for the Uffizi Gallery at Florence.

Anyone who first gained from monochrome reproductions knowledge of Leighton's paintings would probably have a higher opinion of their merit than from a judgment of the originals. Leighton's vision as a sculptor and as a devotee of Greek art was concerned with pure form unallied with colour. His actual practice in preparing a painting was mainly a matter of modelling in monochrome, and his colour, though rich, has an accidental appearance, suggesting that several other schemes of colour might have been equally appropriate. Apply this line of thought to the work of other painters and the inevitableness of the colour in a picture by Watts or Burne-Jones, for instance, will be apparent.

This lack of unity between the form and colour, which is a repellent feature of Leighton's pictures, is less undesirable in his wall paintings. His feeling for

Leeds.

THE RETURN OF PERSEPHONE.
Lord Leighton.

decoration made him peculiarly well fitted to undertake work in fresco, and some of his most distinguished achievements were in this medium.

He was happiest in subjects lacking violent action. Here again was shown the influence of Greek sculpture, unemotional and reposeful in its best periods, which also was the inspiration for his management of drapery. " The Return of Persephone " illustrates his consummate art in this respect (plate 43). Some appropriateness in the colouring can be felt—the beautiful corn tints fit the significance of the classical mythology.

Leighton's painting in general may be summed up as that of a school rather than of an individual, but an exception can be found in his landscape sketches.

Leighton House, in Holland Park Road, should be visited. The impress of the artist was laid on his home ; his personality was a part of it. Leighton himself had a very definite individuality, and his personal influence had an effect, not produced by his painting, on art in England. A man of high culture, not only a traveller but also a linguist, he succeeded in being a very living force during his Presidentship of the Academy.

Alma-Tadema, Dutch by birth and British by naturalisation, was not a follower of Leighton, for he

had adopted the classic style before settling in England, but his painting is associated with Leighton's. Alma-Tadema found his subjects in connection with Rome, and for that reason he has been called an historical painter. True, after infinite research he was scrupulously faithful in rendering every detail of the scene he represented, but, after all, his pictures are glorified illustrations of Roman life, a species of genre in a painstakingly accurate Latin disguise. His archæological exactitude permitted no parallel to such an anachronism as a Victorian countess greeted by an Elizabethan Malvolio. Alma-Tadema's Roman lady received her "Silent Greeting" from a Roman warrior, and yet the scope of his art was more limited than that of Maclise.

There is a chilly pathos in the invariable remark, "he painted marble beautifully," which is provoked by a mention of the name of Alma-Tadema.

In connection with painters of classical figures Albert Moore should be cited. Unconsciously striving to make his Greek maidens beautiful, in aiming at pure decoration he missed his goal, and his insipid compositions, at times, were merely pretty arrangements of listless women, and the total omission of life and movement caused some of the poses he chose to be not even pretty.

His father and brothers were also artists; one

brother, Henry Moore, was an eniment marine painter, who, through personal study and analysis of wave forms, was exceptionally skilled in painting the open seas.

Two Scotchmen, Pettie and Orchardson, both born in Edinburgh, were fellow students at the Royal Scottish Academy. Their training, experience, and practice in art have many points in common, so that they can be conveniently discussed together.

In early days Pettie and Orchardson were moved by the Pre-Raphaelite variety of book illustration, and worked in black and white, publishing in such periodicals as " Good Words."

The two young men settled in London and for some time lived together.

Pettie and Orchardson painted historical pictures as well as genre and portraits. Both were colourists. Orchardson uniformly adopted a warm scheme of rich golden harmonies, than which no better example of the harmony of likeness can perhaps be instanced. Pettie used similar warm browns on occasion, as in " The Duke of Monmouth pleading for his life before James II," in the Manchester Gallery; but he contrived his successful colour scheme as a harmony of contrast by the introduction of the exquisite " passages " of blue. This picture has more than the glowing golden brown to remind us of Orchardson's

style; there is a spacious feeling akin to that invariably given by Orchardson's interiors.

Pettie, though the younger, was first in obtaining academic recognition both as A.R.A. and R.A., but Orchardson is the more distinguished artist. His painting at times affords an example of the fusion of the feeling expressed by subject and colour. "Her Idol," in the Manchester Gallery, well illustrates the inseparable sentiment and colour. Orchardson here has passed from cream through lemon and orange to russet and brown, but the notes of black in the screen and the mother's gown point the meaning of his theme.

"The Young Housewife" (plate 44), in the simplicity of the setting, is a contrast to much of Orchardson's better-known work. He found his favourite subjects in incidents in the lives of the cultured classes, but they were none the less human for that. The people in his pictures have often a beauty of character, rather than a beauty of person, but his conceptions were graceful and elegant. Orchardson's dramatic touch was light yet decisive, nothing laboured or artificial entered into his treatment of the situation. His art though delicate was robust, though refined was not insipid, and had the merit of being invariably his own.

Holl was a painter of both genre and portraits; his

Glasgow. *Annan & Sons.*

THE YOUNG HOUSEWIFE.

Sir W. Q. Orchardson.

pictures in the former class pleased popular taste by their sentiment, his portraits include many really strong and capable works.

Much the same might be said of Herkomer, a German whose people settled in England. Herkomer's subject pictures usually included a note of pathos, and he showed insight into character in his portraits. His colour was frequently unpleasant, the harsh effect being increased by his manner of brushwork.

Herkomer's name is associated with the school he founded at Bushey. In addition to painting and teaching he found time to practise many and various crafts. Yet his versatile energies, exerted through a long life, resulted in no such arresting achievement as any one painting by Furse, whose regrettably early death ended a brilliant career.

Furse studied at the Slade School in London and at Julian's in Paris. He was related, on his father's side, to Sir Joshua Reynolds, and when he began work as a portrait painter proved himself to be a worthy successor.

The breadth of treatment, sureness of brushwork, and good colour all heighten the enjoyment of Furse's portraits, and increase the value of his powers of draughtsmanship and characterisation.

Abbey, an American by birth, must be included in a study of British painting, for he settled in England before he took up work in oils. His art career began with illustration in New York. The firm employing him sent him to England to obtain the necessary material for illustrations of editions of English literature. This visit resulted in his decision to remain in England to develop his own art.

Abbey painted in water-colour, oils, and fresco, but whatever medium he chose shows traces of his experience in pen-and-ink drawing. His subjects were selected from dramatic situations, and his use of colour may be termed dramatic. In pen-and-ink drawing the scale of values at the disposal of the artist is distinctly restricted. Abbey, in his pictures, limited himself to a simple range of colour. His schemes are striking, because of his passages of pure hues such as his favourite vivid scarlet; his easel pictures are as decorative as his frescoes in this respect. No subtle mysteries are to be found in his colour, which delights the eye by no elusive qualities, but by its triumphant brilliancy and almost barbaric splendour.

Abbey's treatment of historical subjects rendered him capable of picturing the pageantry of a state occasion to the best possible advantage, so it is not surprising that he received the commission to paint the scene of the coronation of King Edward VII.

South Kensington.

Mansell.

POLAR BEAR.

J. M. Swan.

Swan, after a liberal art education in Paris, was both a sculptor and painter of animals, and was pre-eminent in his pictures of wild animals. Polar bears and many types of the cat tribe were his most frequent subjects. His work offers an extreme contrast to that of Landseer. Except that they both had an extraordinary facility in painting, their choice respectively of tame and wild beasts, anecdotal and natural treatment, and introduction and lack of human interest, put their art poles asunder.

Swan's studies are of little less interest than his finished pictures. Though in these his magnificent colour and powerful painting are admirable, yet his chalk drawings (plate 45) are full of life and vigour, his sinuous line is so expressive of the silent movement of wild things, as to be almost equally as fascinating as his finest oil-painting.

Swan was a member of the Royal Water-Colour Society, as well as being a Royal Academician, and won many distinctions abroad. His adherence to the study of animal nature and his excellence of performance have given him a place apart in British Art.

Melville's chief claim to distinction was his original and clever water-colours, the style of which was completely his own. From boyhood he loved painting and had taught himself much before he studied in

France. His outlook was broadened in Paris, and his journey to the East, when he travelled in Egypt, India, and Persia, developed his peculiar manner of painting. Later he worked in Spain and Morocco, where the lighting and colour afforded him ample scope for the display of his decided gift.

"The Little Bull Fight," at South Kensington, shows his use of spots or blots of vivid colours, and power of harmonising these elementary spectral hues, which were characteristic features of his work. In this particular example, the ease with which he represented the dust-laden air and the glaring sunshine is remarkable.

Pass from this to a water-colour (also in the Victoria and Albert Museum), "Lake Biwa, Japan," by East, whose love of the decorative and whose adaptability made him paint in Japanese style in Japan. East had the power of taking the best from any style he admired and making it his own. He studied in Glasgow and Paris, was attracted by the Barbizon School, and began his notable career as a landscape painter in oils. Thenceforward, though influenced by various movements, his art was quite distinctive. His landscape was classical in dignity, romantic in poetry, impressionistic in the choice of an ephemeral effect, and yet was altogether individual. His feeling for design was evidenced in the beauty of his composition, and his finished paintings held the

Manchester.

Northern Photo Co.

THE SLEEPY RIVER SOMME.

Alfred East.

spontaneous freshness and single-minded purpose of a first sketch.

As a painter of elm trees East was supreme. The poise and pattern in silhouette of an elm-tree might stand for a symbol of his style. Unmistakably—at a mere glance, at almost any distance—an elm is an elm, and an East is an East.

His exquisite sense of colour found equally delicate expression in harmonies of likenesses or contrasts, whether in cool or warm hues. "The Sleepy River Somme" with its sunny sky has a lovely blue distance between the autumn foliage and the fallen leaves in the foreground. The whole picture is an impression; its poise and pattern are undoubtedly East's (plate 46).

With this artist's death we have come to the year before the outbreak of the Great War. The last-named picture has a poignant interest, for it unavoidably recalls the battle that has raged by the Somme. In the years before the war there flourished Post-Impressionism, a phase of revolt against accepted standards in Art. Cubists, Futurists were astonishing the public. It must be remembered that Constable and many artists were ridiculed for their innovations in the nineteenth century. From the exaggerated expression of the early twentieth-century painters, a modified form might be evolved which would be worthy of appreciation. As it is, the wiser course

is to suspend judgment of a movement so near the present time.

Already signs have been shown that the war has had an influence on modern writing. We look forward with faith to evidences of an inspired art arising from the stirring events which have awakened men and women to their opportunities of serving the nation.

BOURNEMOUTH, *January* 1917.

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